

MAGAZINE OF ART



THE AMERICAN FEDERATION OF ARTS • WASHINGTON

JULY, 1940 • FIFTY CENTS

31st National Convention

THE AMERICAN FEDERATION OF ARTS

San Francisco • July 11, 12, 13

July 11

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July 13

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THE AMERICAN FEDERATION OF ARTS

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PREVIOUS ISSUES LISTED IN "ART INDEX" AND "THE READER'S GUIDE TO PERIODICAL LITERATURE"

CONTRIBUTORS

SELDOM DO PEOPLE as versatile as **Jean Charlot** do as many things as well. An artist and print-maker, he has also engaged in archeology and art criticism. At present he is at the University of Iowa, holding classes in life and fresco painting for the second successive summer. Born in Paris, Charlot came to this country via Mexico, where he lived and worked for a number of years. The record of his accomplishment indicates his cosmopolitanism. He has done frescoes for the Mexican government and the fine arts building at the University of Iowa, mural paintings for a church in Peapack, New Jersey. His prints are in the Metropolitan Museum, the Museum of Modern Art, and the Uffizi Gallery in Florence. Among the books he has illustrated are Paul Claudel's *Book of Christopher Columbus*; *Temple of the Warriors*, a study of Mayan art published by the Carnegie Institution; and *Portraits of the Reformation* by Belloc. His series of essays, *Art from the Mayans to Disney*, published last year by Sheed and Ward, was reviewed in the October, 1939, issue of the Magazine. He has written for the Magazine several times before, the last article being *A Twelfth Century Mayan Mural*, which appeared in November, 1938. Charlot's knowledge of Mexico and Mexican art, his experience as an artist, and his ability as a writer, render him particularly well qualified for the task of reviewing the Mexican Exhibition at the Museum of Modern Art.

IT IS DUE to the faith and perseverance of **Anthony Velonis**, that the silk screen process has been developed beyond its uses in commercial art and is rapidly becoming established as a fine arts medium. Mr. Velonis, who describes the process in this issue, had worked on silk screen posters for the New York City WPA Art Project. At the instigation of the United American Artists and the Public Use of Arts Committee a silk screen unit was set up in the graphic division of the Project, and Mr. Velonis was put in charge. A number of artists worked with him, developing and printing their own designs. The original group was composed of Elizabeth Olds, Harry Gottlieb, Ruth Chaney, Eugene Morley, Hyman Warsager, and Augustus Peck. Others who have since produced prints in the medium include Hananiah Harari, Mervin Jules, Harry Sternberg, Harry Glassgold, and Carol Weinstock. Frederico Castellon and Adolph Dehn have just finished their first series of silk screen prints; Wanda Gag and William Gropper now have work in progress.

Articles in the MAGAZINE OF ART represent many points of view. We do not expect concurrence from every quarter, not even among our contributors; we believe that writers are entitled to express opinions which differ widely. Although we do not assume responsibility for opinions expressed in any signed articles appearing in the MAGAZINE OF ART, we hold that to offer a forum in our pages is the best way to stimulate intelligent discussion and to increase active enjoyment of the arts.—THE EDITORS.



MARION WALTON IN HER STUDIO

The first exhibition of silk screen stencil prints was held at the Weyhe Gallery in New York in March. Harry Gottlieb had a one-man show in the medium at the ACA Gallery. A comprehensive exhibition, which was first assembled and exhibited at the Springfield, Massachusetts, Museum of Fine Arts, was subsequently shown at the University of Omaha and is now on view at the Berkshire Museum in Pittsfield.

THIS MONTH WE publish the second installment of **Olin Dows'** article on Rubens. The first has already had a warm reception from our readers. In addition to those mentioned last month, thanks are due to members of the Division of Fine Arts of the Library of Congress for assistance in obtaining illustrations.

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Rubens: Helena Fourment with Her Children. Detail. Louvre, Paris. Oil on wood, Ca. 1636. (Dimensions of whole picture: $32\frac{1}{4} \times 44\frac{1}{2}$ in.)

“THE ENEMY SEES YOU”

ONE OF OUR MEMORIES of the last war is of a sign which stood at the right of the road leading from Toul to the region of the front. “From this point on,” it read, “the enemy sees you.” It was not surprising that the enemy should be able to see us, since we were drawing closer to him mile by mile. Yet the effect of the sign was electrifying. Instinctively we looked past the camouflage screen at the left of the road to see if the enemy actually were visible in the hills. No enemy could be seen. Trucks, motor cycles, cars, working and marching soldiers, broken-down buildings, a thousand signs of the enemy; but no sight of him. Yet the sign read: “The enemy sees you.” Its implications have remained through the years and now, with France brought to her knees by the barbarians, it takes on new meaning.

We do not refer to the enemy which attacks with tanks, dive-bombers, flame-throwers, but to the enemy which attacks our hearts and minds with panic and defeatism, the enemy which devitalizes our spirit and undermines our courage, which whispers the evil advice of hopelessness. Invisible and insidious, it digs into the heart, poisons thought, and undermines creative initiative. Incessantly it repeats: “What is the use? What is the use?” The barricade beyond which this enemy cannot advance is also invisible. It is constructed of faith and vitality of the spirit. We have, then, an invisible defense against an invisible enemy.

In the very shadow of the war of 1870, France, as our distinguished painter George Harding pointed out, rose to one of her creative heights. Her great men, Renoir, Cézanne, and artists in other fields, made those masterpieces now cherished by all the world. The shadow over France today is too black to penetrate. The shadow over us is, by comparison, transparent. On us depends how opaque it shall become. How well shall we fight our invisible enemy? The time to begin fighting is now. We cannot limit ourselves to the physical problems of our defense. Vitality of the spirit calls for more.

Many times it has been pointed out that if we build an impregnable physical defense its strength will still be determined by the spirit behind it. This spirit has been variously labelled as a belief in democracy or a belief in the American way of life. There is more than a faint suggestion, in the constantly repeated “American way of life”, of automobiles for everyone, cheap gasoline, a radio in each home, an electric house, and money in the bank. In other words, too often it is used as a symbol of happy materialism.

In its real meaning, if we intend that our way of life shall inspire faith, it implies wings as well as gas stations. In the coming years we shall be fully tested. To overcome an otherwise increasing army of the invisible enemy we need more, not less, creative initiative, and the extra vitality so necessary to the artist, the scientist, the creator in every field of mental endeavor. Let the barbarian force us to think only of powder and shell and already he will have won a terrible victory. A tremendous demand on our vitality is at hand. If we can meet the test, in vain will the defeatists whisper: “What is the use?”—of painting, of sculpture, of poetry, of philosophy, of abstract thought, of faith, of delight, of happiness? If these have no use, what indeed are we defending? Surely not merely our gas stations and our electric houses.

We are defending the liberty of the mind, the heart, our faith, the freedom to live a life in which we can sometimes use wings. That defense should begin immediately and not wait upon the making of our arms and war. Hand in hand with the defense of our shores and our people must go the defense against defeatism of our art. We may not see the enemy, but we can defeat him.—FORBES WATSON



*Goddess and Worshipper.
Terra cotta figurine. Maya.
From Island of Cozumel.
Lent by the Peabody Museum
of Harvard University to the
current Mexican exhibition at
the Museum of Modern Art*

TWENTY CENTURIES OF MEXICAN ART

BY JEAN CHARLOT

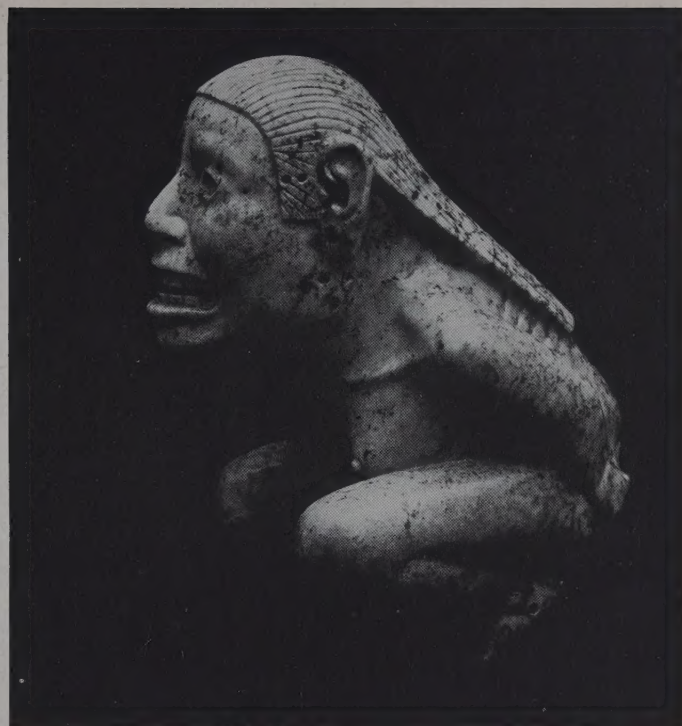
ON MY WAY to the Mexican exhibition at the Museum of Modern Art the words of an elderly Indian came back to me. Speaking of the Spanish conquest, he said: "It was fated. If it had not been the Spaniards it would have been some other tribe." He was thinking, perhaps, of the U. S. tribe. I also remembered an experience in a museum library where I was looking in vain for slides of the magnificent steles of Copan. At last, approaching the librarian I was told to look for them "under P, for Primitive."

The exhibition now in New York may help in smoothing over some similar misconceptions in other quarters. It is well nigh all-inclusive, but leans heavily on both "primitive" and "folk" art. To enjoy it to the full, the Yankee spectator need not stoop to what he may assume to be the level of the Indian and the peasant, for those dead Indians, Aztecs, Mayans, Olmecs, were good Indians; indeed they

were great. And the Mexican peasant is heir to an unbroken tradition dating back a few millenniums. Nor should a desire for a short cut to better understanding result in shaping a roly-poly image of Mexican art closer perhaps to the optimism of our Elmers than to the more important truth.

Through the course of Mexican esthetics, a subjective *leit-motiv* recurs, linking together the three great epochs, Pre-Spanish, Colonial, and Modern, in spite of outward differences. Totally unrelated to the cult of physical beauty which is the mainspring of our own tradition in art, it deals with physical pain and with death. The skull *motiv* is equally dear to Aztec theogony, to the Christian hermit who fondles it lovingly in his cell, and it still runs riot today in those bitter penny sheets sold in the streets of Mexico on the Day of the Dead. It is, however, but the outward sign of a mood of deeper significance.

Lips drawn in an unanesthetized rictus, eyes glazed, teeth clamped in torture, her body spent and strained, a



ABOVE: *Birth Goddess. Aztec sculpture in Steatite. Lent anonymously to the Mexican exhibition at the Museum of Modern Art. Special permission to reproduce it has been granted by the owner.* BELOW: *Red stone Locust. Aztec. Lent by the National Museum, Mexico City*



woman gives birth. The sculptor carves the hard stone with furious precision into a symmetry that makes the basin arch and open with the dignity of a church portal. To the Aztec, birth-giving was the privilege of woman. The same goddess who hallowed soldiers killed in battle threw her heroic influence over women who died in child-birth. Pain as a positive asset in the building and cementing of the world is one of the Aztec dogmas, consistent with their belief that the universe has come to maturity through the Four Destructions.

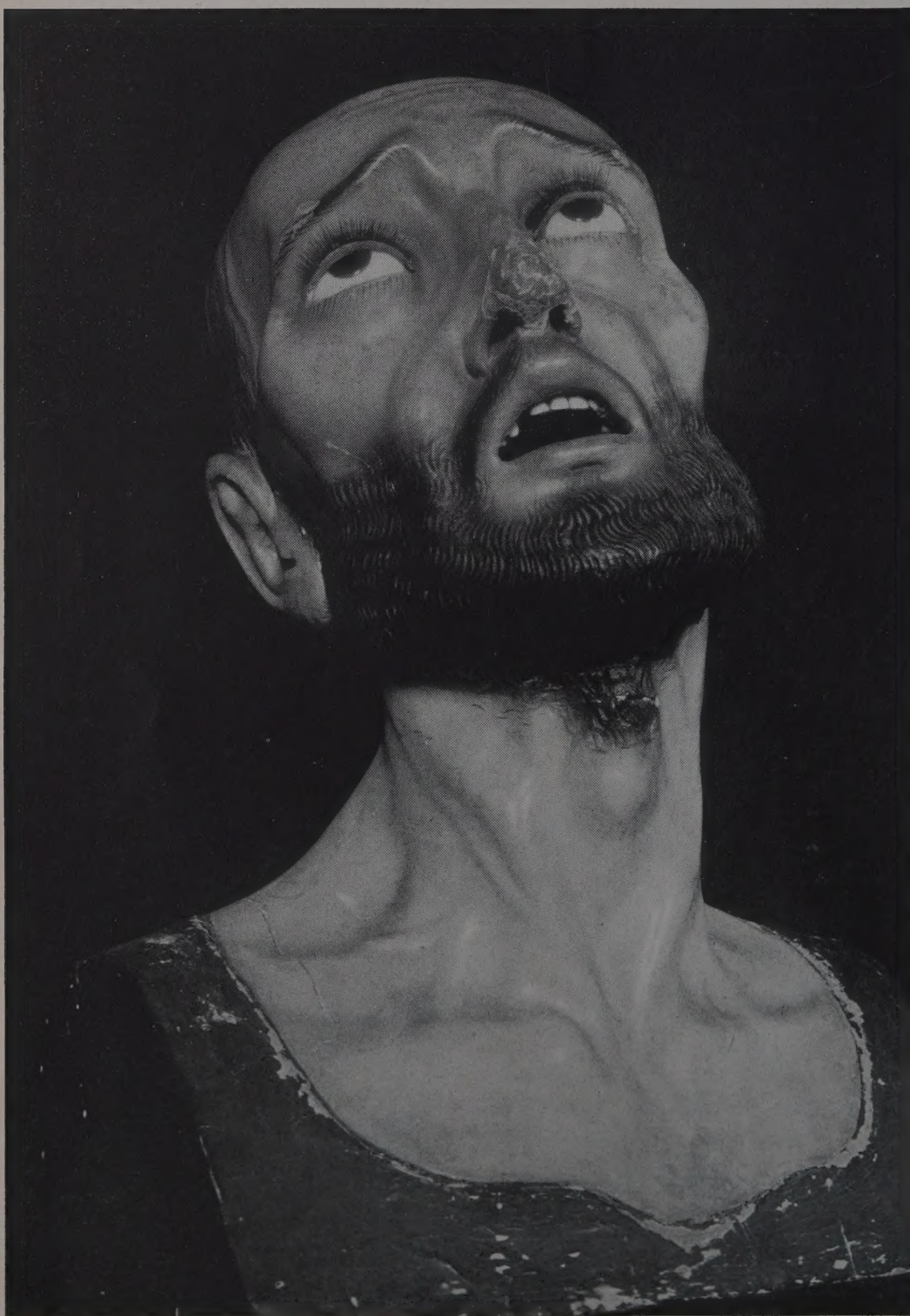
To our deodorized minds, such bold facing of the biological is distasteful. Yet the Church of colonial times in-

sisted, as did the pagans, on this carrying of a cross. We see here the saints, lips drawn and teeth clamped in anguish, ejecting through bloody martyrdom their own soul to be born into eternity.

Again today the great Mexican murals depict undainty subjects, the flagellation of a stripped agrarian tied to a pole, the opening of wounds with pistol and knife, women again weeping, this time over the dead. Those pictures deal with the birth, through revolution, of a new social order, with the tortured parents wishing it godspeed.

. . .

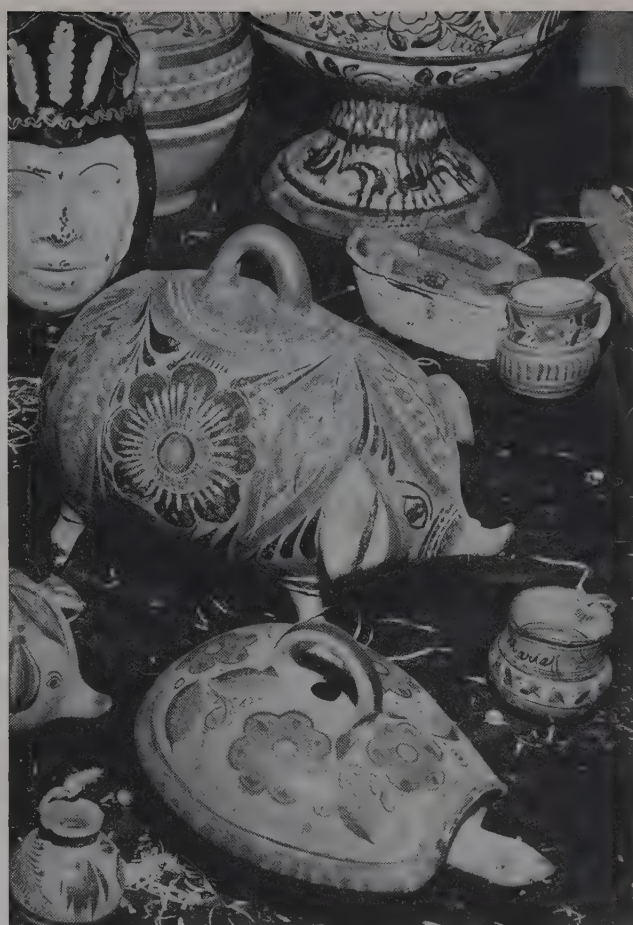
THE SECTION OF Pre-Spanish art is especially strong in Aztec



San Diego de Alcalá. Bust in polychromed wood. Middle of the 17th century. Lent by the Museum of Religious Art, Mexico City, to the exhibit at the Museum of Modern Art



ABOVE: *Vase in Form of Skull. Earthenware. Origin: Mexico City. Aztec civilization. Lent by the National Museum, Mexico City.*
 RIGHT: *Objects in the folk art section of the exhibition at the Museum of Modern Art surveying twenty centuries of Mexican art*



sculpture which more than any illustrates the loving intercourse that should exist between the sculptor and the material he chooses, a problem of peculiar actuality to the modern partisans of direct carving. The Aztec standard for good sculpture is identical with that of Michelangelo: to be proclaimed beautiful, the statue should roll intact from the top of a mountain to the valley below.

Most admirable are those egg-shaped stones that lack a base and refuse a pedestal as if the sculptor had carved them not for any static display, but to nestle in the palm of a giant hand. In the same degree that the russet "locust" and the green "gourd" mimic a bug and a fruit, they emphasize their quality of being stone, as if the tools of the artist, however successful in their description of the subject, were not naturally attuned to the material as is weather erosion. The same respect for organic laws accounts for the beauty of the Teponaztle carvings, the *ocelotl* as ready to spring as a stalking feline, yet so truly wood that the roughened grain and split trunk do not subtract from but add to the sculptor's achievement.

In the representation of gods and humans, fingers and toes, plumes and fringes cling close to the core of the stone as if sucked in by centripetal forces. Elbows and hands push out to the torso, the knees and soles of the squatting females telescope into the main bulk as do the wings and wing-shells of a heavy beetle after flight.

Aztec sculpture is self-sufficient, not intended to convince or to please. It acquires the natural quality of boulders lying on under water, as if the metaphysical stream that shaped

it used a working logic akin to hydraulic forces. Its emotional power remains crammed within an outer shell as cool and smooth as an engineer's maquette; this sculpture does not require a spectator. To handle its textures with eyes closed is to gain a knowledge keener than what comes through the eye. It seems that, overlooked in a jungle, it would still breathe a kind of hibernated life as a cocoon, that buried underground it would continue to exude a kind of silent existence as a bulb.

The Mayans are well represented by small objects and temple models but—especially after the strong showing they were given at the San Francisco Fair—one misses the grandeur of their bas-reliefs, the elevation of their steles. To round out his knowledge of them the New Yorker would do well to go to the Museum of Natural History and walk among these towering monoliths that opposed to the forest that were their habitat an army of trunks carved in stone.

. . .

THOSE WHO CONSIDER the Colonial section of the show Spanish have probably never been to Spain. A Spaniard is most puzzled when confronted by this "provincial" development and Mexicans are likely to find Spanish architecture dull.

If Aztec sculpture is self-contained, colonial art is, on the contrary, a theatre. Its sculpture preaches to the congregation; its force is centrifugal, radiating from the dummy heart and soul of the effigy through extensions of contorted limbs, up to the very tips of the extended fingers, into space.



To know such sculpture through tactile tests would be no more of an esthetic experience than to frisk a window dummy, for the baroque taste of the colonial masters favored a choice of mixed materials. Wooden statues are gessoed, lacquered, and painted, with eyelashes and wigs made of human hair, teeth, and ribs of true bone, often beribboned and dressed in damasks and velvets, their wooden feet shod in leather. Some of the sculptors, still unsatisfied by the static imitations of their materials, dabbled in cinematography: the skull of the saint was emptied, the orbits gouged out, and eyes on ball-bearings, as impressive as doll's eyes, bulged out and rolled in mystic agonies, moved from behind the scenes by a discreet tug at hidden strings. The man who is a purist in concerns technique can only feel indignation at such license, but one should rather admire the strength of an impulse that did not shy at using such bastard means, this impulse that did break all the rules of good art in its desire to stir, to expostulate, and to convert.

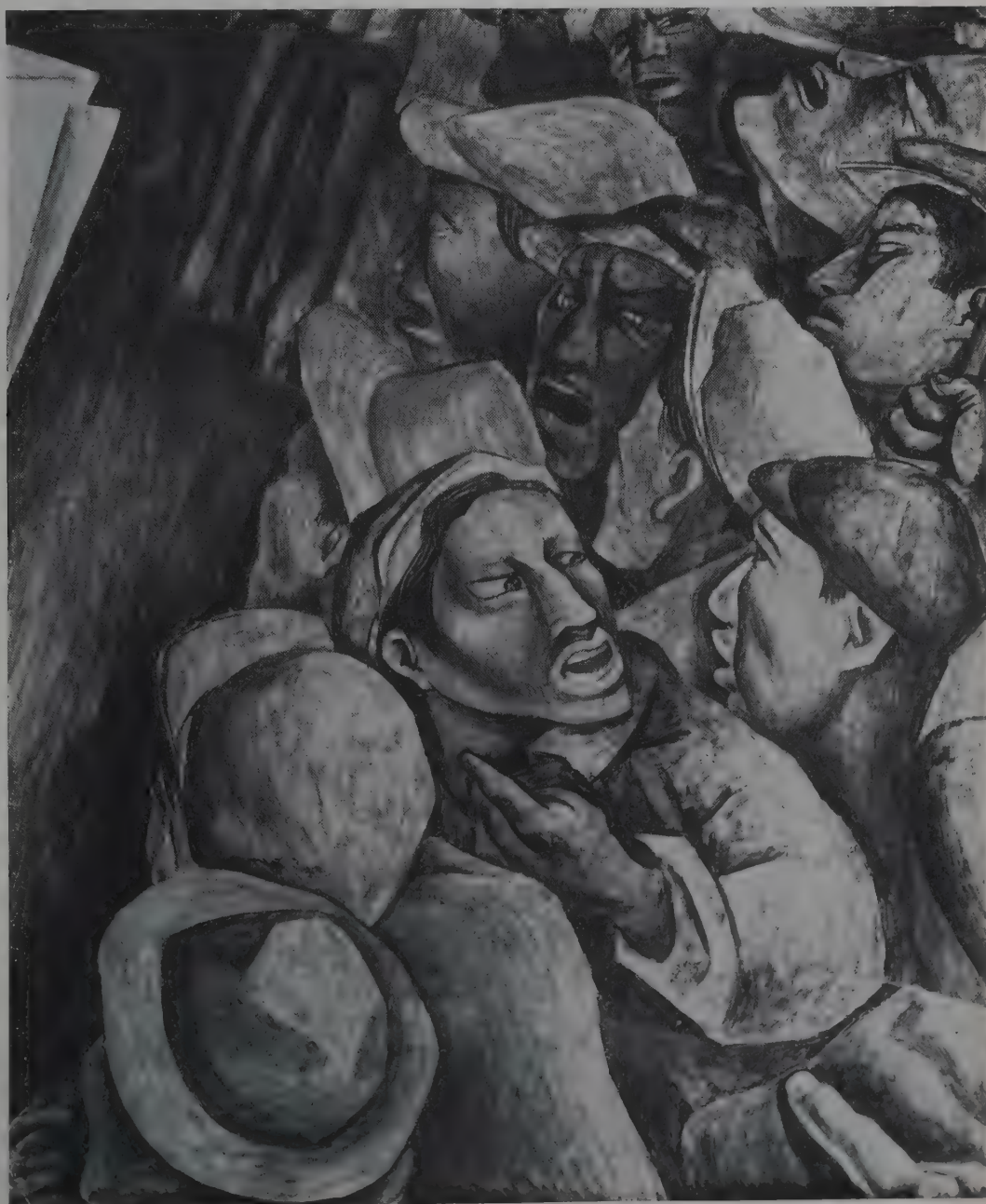
Colonial sculpture may look weak when compared with the Aztec, but one could hardly call it squeamish. Souls sizzling in purgatory, with a pope or cardinal thrown in, windlasses unrolling the guts of martyrs, eyes served on a plate and breasts ditto, Christ after flagellation, skinned to the ribs, bleeding on all fours in his cell like a wounded animal in its lair—such are the favorite subjects of their art. It is strong stuff compared to the sugar-saints sculptured today, sporting their sanctity as a kind of social accomplishment.

. . .

THE SECTION RESERVED to folk arts is especially complete. In its quaintness and color it is also the one that needs less training to approach. It may be viewed as decorative art if one forgets the soulless, fashionable connotations of the word. Out of humble materials, clay, straw, gourds, thousands of objects are made, exquisite alike in their shapes and colors. Such objects are rather bartered than sold and

ON FACING PAGE; ABOVE: Guadalupe Posada: *The Crimes of the Bejarano*. Woodcut, ca. 1890. In the author's collection. ON FACING PAGE; BELOW: Jose Clemente Orozco: *Dome of the Assembly Hall, Guadalajara*. An enlarged photograph is included in the Mexican show at the Museum of Modern Art

RIGHT: Pablo O'Higgins: *Presco in Market*, Abelardo Rodriguez. Detail. Courtesy Bonestell Gallery, New York





David Alfaro Siqueiros: *Ethnography*. Oil, 1939. Lent by the Pierre Matisse Gallery to the Mexican exhibition at the Modern Museum

in any case will bring only a few centavos. The ingenuity in planning and pleasure in executing them is matched only by the indifference of the artist to the problems of distribution and of gain; they belie the theory that man works spurred only by the profit motive. Rather do those Mexican crafts illustrate Verlaine's opinion that the last vestige of divine freedom left to man, chased from Paradise, exists in his creative capacity for work.

To know what folk art really means to the folk who make it needs as much objective research as to scan the puzzle of Aztec relics. Those bright masks with comical beards and horns which connote for us a gay mardi-gras are to the man who wears them more akin to a priest's surplice. The impetus of muscular exertion that seizes the faithful on the day of the feast of Guadalupe, uses the peacock's splendor of the bouquet of feathers implanted in a grinning mask as if it were an optical prayer. The rattles held and shaken rhythmically through the dance acquire a propitiatory meaning, as does a Tibetan prayer-mill. The "Arab" masqueraders, topped with huge horns should be seen in action when the danced pilgrimage of Chalma proceeds—hundreds of devils spring in ordered bedlam in front of the main altar, as if exorcized into sight by the powers of its life-size crucifix.

Even the pottery, to us charming or quizzical, may be heavy with feeling for its Indian owner. A little girl was passing through the streets of Acapanzingo holding a jug of water, a plain jug, egg-shaped with the gullet sideways. Suggested a tourist, "It looks like a duck." She answered indignantly, "It is a duck," hugged it tighter and ran. They have no dolls to love in Acapanzingo.

Folk painting is painting done by people that some well-to-do critics would not enjoy meeting socially. Out of this anonymous limbo of folk art have emerged already such artists as Posada, Manila, and Estrada, that will rank as old masters in the eyes of the twenty-first century. Thus the distinction made in this show between both species of painting—the popular and the professional—should be taken with some grains of salt. There is a lovely portrait in white, done by one of the folk, that the artists in the next rooms have good grounds to study and envy. There are among the *milagros* or ex-votos, pictures of consummate art and great depth.

Among us, people give thanks for graces received: health, money, ambitions satiated. But the Mexican devout pray for less obvious gifts. There exists a *milagro* representing a lonely room and a bed, and in it a woman very dead and green, dedicated as follows: "Mrs. * * * having left her village and come to town wished to die. Her family erects this picture to give thanks in her name that her wish has been happily granted."

. . .

AFTER MURGER WROTE his *Bohème* and it had become a best seller, a number of elderly bums, once his friends, nourished a lively controversy as to which one of them was the original bohemian he had been writing about, and made a few pennies lecturing on how picturesquely they had once sowed their wild oats. Whenever I talk or write about Mexican modern art I am reminded of this incident. What was once alive, strong, and seething has now faded into club talk. What we created that was without precedent has established, only too well, its precedent.

There was a heroic scope to the gesture of those men who turning their backs on both art dealers and patrons, and their minds away from the Parisian novelty shop, planted their works indelibly on the walls of Mexico's buildings, with no incentive to do so but that of an inner urge synchronized with the social unrest, with no assurance that they would ever be noticed by the "cultured," but with the positive belief that they had ceased being artistic and were now artisans, companions to the carpenters and plasterers who were collaborating in the work. At this stage, Rivera would smash the camera of a press photographer that had sneaked up on him, with orders to expose the spending of government money for things people considered ugly. Siqueiros, receiving the news that a friend had just been assassinated, did paint in tribute his "burial of a worker," secreting in the wall behind the painted coffin a bottle with a message of adieu. Orozco, his works stoned and maimed, would with superb indifference ask his mason not only to patch, but also to repaint the work. Such intensity of collective creation could not last long; as an attempt at erecting a painted monu-

(Continued on page 440)



Unknown Artist: Portrait of Maria Tomasa Garcia Aguirre. Ca. 1820. Lent by the Museum of Popular Art, Mexico City, to the Museum of Modern Art



Camille Pissarro: The Avenue de l'Opéra, Paris. Oil, 1898. 36¼ x 28¾ inches

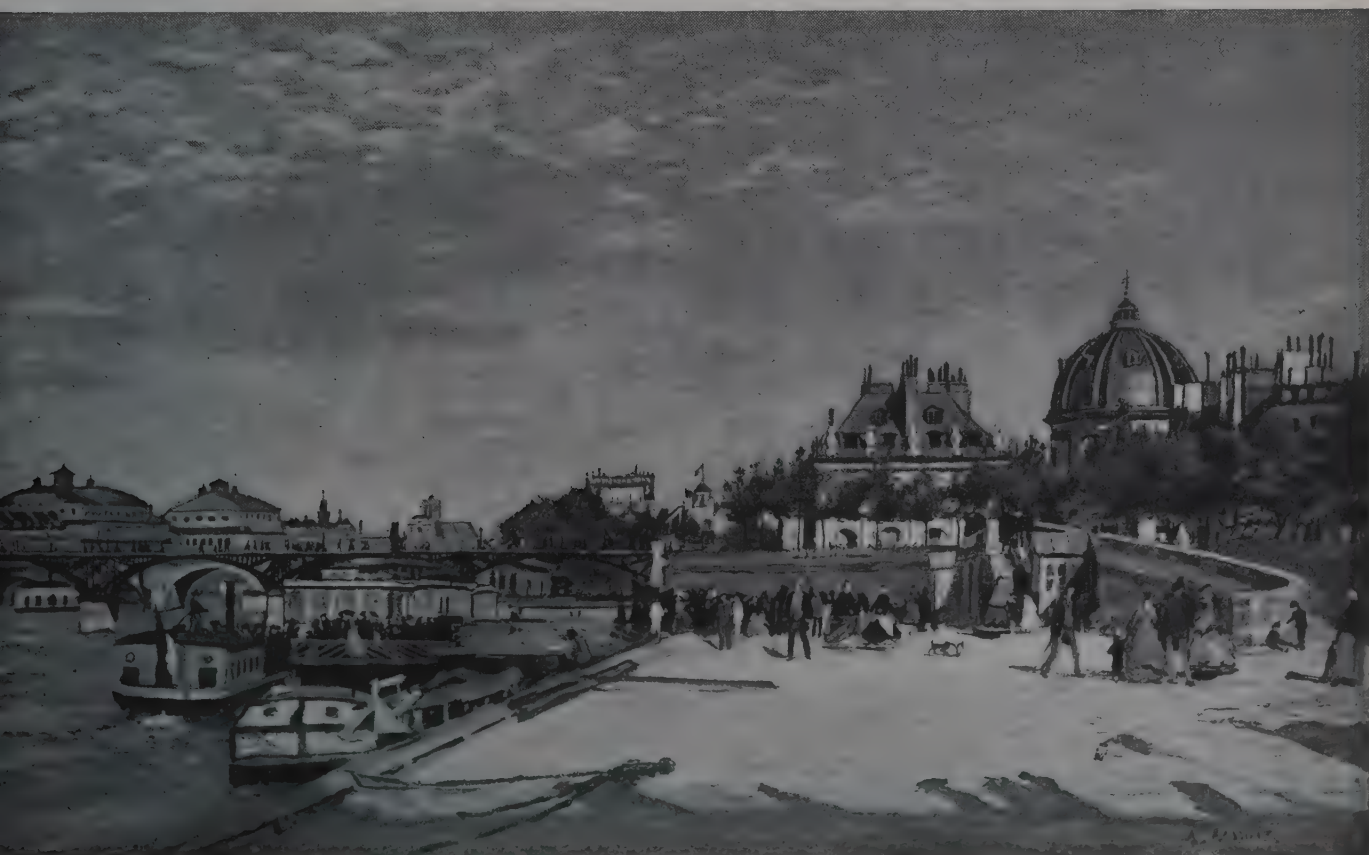
Edgar H. G. Degas: The Place de la Concorde, Paris. Oil, 1873-4. 46½ x 31½ inches



THE ARTISTS' PARIS

URING THE FIGHT for her life France declared Paris "an open city," thus saving from physical harm her greatest possession. The German soldiers marched into the shell of Paris, while its streaming life poured down the roads to southern France. The fate of that tide of humanity has been the concern before which all others fade. The artists' Paris, the Paris that has been to the whole civilized world an "open city," was assured of immortality long before the Nazis came. Its spirit is preserved in the paintings, sculptures, music, books, that have enlightened the world. As Zola pointed out, "If Paris reigned, it was because it was able to exercise its intelligence freely." Wherever men continue to live freely and fully, guided by the fundamental principles that enabled Paris to become the cultural center of the modern world, the universal, artists' Paris will survive.—J. W.

RIGHT: Raoul Dufy: *Paris*. Oil, 1934. BELOW: Auguste Renoir: *The Pont des Arts, Paris*. Oil, 1868. 39% x 24 inches





Hyman Warsager: Beach Scene at Sea Gate. Silk Screen Print. 20 x 14 inches

SILK SCREEN PROCESS PRINTS

BY ANTHONY VELONIS

THE SILK SCREEN process, long used by commercial artists for practical and economic reasons, is now gaining a place among the fine arts. In the past decade it has had phenomenal growth, both technically and in the extent of its use. But while new applications are constantly being discovered for it in the display, advertising, textile, and novelty businesses, until recently it has escaped the notice of creative artists. Thorough knowledge of the technique was long confined to comparatively few commercial artists and skilled workers, its wide esthetic scope and technical flexibility undiscovered.

A few years ago I approached the WPA Federal Art Project as the logical agency to develop the process as a fine art medium. In November, 1938, the Project assigned a group of us to work toward that end. The results have been highly gratifying. Each artist's prints thus developed have been so different and so sensitively individual that it is hard to believe that they are all products of the same process. Last August the New York City Art Project's graphic division approved silk screen as a fine art process and encouraged our unit's work in it.

One thing should be made clear before we go into a description of the technique: The silk screen process is a strong,

individual idiom which functionally influences the design and gives it much of its inherent charm. In fact, its devices are so varied that each artist's treatment uncovers new effects. As a method of mere reproduction it is of comparatively limited use. One might as well think of etching as a way of reproducing pen and ink drawings as to consider the silk screen process as just another way to reproduce works of art in color.

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THE BASIC PRINCIPLE is simple—nothing more or less than a stencil. But the variations and metamorphoses of that simple principle are amazing.

As in all graphic color media (except monotype) one color is superimposed on the other, one printing being required for each color. Appropriate manipulation will give effects ranging from thin water color to heavy impasto oil painting, from matt tempera through the various degrees of light refraction and luminosity (all controlled) to a high gloss. Besides flat tones it provides a good half-tone range, though one not nearly as wide as in lithography. This limitation is atoned for not only by the vitality of the effects that are within range, but also by the ease of multiple color sequences.

We may use the commercial screen process colors which, although they are ground in an oil-solvent varnish, produce a matt-tempera effect. These colors are the most practical, although we have no guarantees of their permanency as yet. We may also use regular artists' oils, but in this case the paper which we print must be sized. Further, the use of paints requires a wait of a day or so for drying before printing the next color. It is also possible to print in tempera and water color and even with lacquer and dyes.

As to the printing apparatus itself, any person familiar with carpenters' tools can construct it. It consists of a rectangular wooden frame on which is stretched a special gauze-like silk somewhat resembling organdy, but much finer. One may readily see how paint, or any liquid, can flow through the fine but open mesh of this silk. The frame, or screen, is hinged to a wooden base or "bed." This is usually made of five-ply three-quarter-inch veneer. On the printing bed, "guides" or "registers" are placed (as in a letter-press, for instance) so that the paper to be printed is set in exactly the same spot for every printing. The screen is lowered (swinging on its hinges) on the paper, silk-side down. The silk and frame thus form a sort of basin or tray. A rubber "squeegee" (specially made but similar to that used to wipe windows) shoves the paint across the silk. Naturally a certain amount will flow through the mesh and lie evenly on the paper beneath. Since we have not yet considered the picture or "image," all that will be printed by the foregoing is a big flat square. If we can prevent the paint from flowing through the mesh in a given spot on the screen, we have the beginnings of a design. This is where the stencil comes in.

There are many variations of the stencil, each having its characteristics. The simplest is the paper stencil. A sheet of thin paper (tracing paper or even newspaper) is cut with a razor blade or sharp knife to give us the desired opening or openings, through which paint will flow, as in the conventional stencil. This rather flimsy paper stencil is laid in place below the silk. The viscosity of the paint will automatically hold it to the screen. The paint will thereupon flow through the cut-out openings with every sweep of the squeegee. With proper racking facilities we can make at least two hundred prints an hour (the first color only). The paper stencil, however, is rather limited, for it will not stand very intricate or detailed work and will not support "centers" or delicate peninsulas any better than the regular stencil.

A much improved type is made with what is known commercially as "Profilm" or "Nu-film." A thin amber film of synthetic lacquer (nitro-cellulose) is laminated with a sheet of transparent processed paper. The lamination is held together by a very thin layer of soft rubber cement. This prepared sheet is laid on the original drawing and kept in place with a bit of scotch tape. A specially made stencil knife is used to cut the amber film. This is done with the lightest possible pressure, so as not to cut the backing paper that supports the film. Only the outlines of the area desired to be printed are cut. The film within this area is then stripped off from the backing paper, which is easily done, since the rubber cement is a very light adhesive.

The advantages of this stencil method include not only speed and crispness but fairly accurate color registration and the possibility of a considerable degree of intricacy.



Elizabeth Olds: *Harlem Musicians*. Silk Screen Print. 18 $\frac{3}{8}$ x 11 $\frac{3}{8}$ inches



Anthony Velonis: "EL" Station, Interior. Silk Screen Print. 6½ x 8½ inches

"Floating centers" and delicate peninsulas are not held in position by the stencil itself as in other methods, but by the paper backing sheet.

The stencil is now carefully laid in proper printing relation on the bed under the screen. The frame is lowered on the stencil to make a flush contact with the silk. A soft clean rag is impregnated with "adhering thinner" or "adhering solvent," a highly volatile liquid which dissolves the nitro-cellulose film; if just the right amount is used it will serve to make the film tacky and adhesive. To obtain this result the soaked rag is moved over the silk and followed immediately with a dry rag to pick up excess liquid and to insure firm contact and adhesion between film and silk. A few minutes should elapse to permit the solvent to dry out thoroughly. The screen is then turned up and the backing sheet is peeled off the stencil. The silk now takes over the

function of the backing paper in holding the stencil in place. The screen is now ready for printing.

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WHILE THE CRISPNESS of the paper and film stencil method makes it very useful for commercial work, there are other stencil methods which are of especial advantage for fine art prints. They are not often used commercially because of their free, accidental quality.

Of these, the glue stop-out method is the simplest. Le Page's liquid glue is thinned out with an equal measure of water and a touch of glycerine. A bit of water color to tint the mixture may be added. This glue mixture is then applied to the silk with a water color brush. When dry, the glue fills the mesh and obstructs the paint from flowing through in the area thus treated. In other words, this is a "negative"

method: glue is applied in the area around the design. We can achieve reverse brush strokes in this way. With a stiffer brush we can scumble somewhat and even thumb the wet glue a little to get various granular effects. By thinning the glue a bit more with water, the stopped-out area breaks up on drying into a half-tone pattern as fine as the mesh itself. The effect and method is comparable to aquatint. The above method is very free but half-tone control is limited.

The tusche and crayon resist method borrows some of its materials from lithography. But the resulting prints are somewhat coarser grained. This is a "positive" method: that is, we work within the area of the design to be printed. Lithographic tusche is a black liquid that contains wax particles suspended in rather soapy water. On drying, the wax particles consolidate and thereafter resist water. The tusche is applied to the silk with a brush and forms a protective wax coat around the silk strands. Lithographic crayon or ordinary wax marking crayon can also be used directly on silk. If we want special effects, we can place beneath the silk, textured paper, Ross board, coarse cloth, or sandpaper; the crayon will respond to any given texture. With the silk treated thus by the tusche and crayon, the next step is to prepare our LePage's glue by adding an equal amount of water, some vinegar and a few drops of glycerine. The vinegar is used to cut the soapiness of the tusche and the glycerine to reduce the glue's brittleness. The mixture is squeegeed over the silk and permitted to dry. A second coat is then applied. When this dries in turn, the screen is soaked on both sides with kerosene or benzine. This dissolves the tusche and crayon, leaving the mesh open where they

had been applied. The stencil is then all ready for printing.

There are a number of other ways to prepare a stencil for the screen, but the basic principle in all the methods is the same: to prevent the paint from flowing through certain sections of the silk.

There are several photographic methods that may give rise to some speculation. They utilize one of the principles of photo-engraving: bichromated glues and gelatine. However, they require considerable equipment and are a bit unwieldy and impractical for the artist. At the same time, they lack the creative freshness of the more direct methods.

After all, the directness of the medium, the intimacy of workmanship between artist and material, is the real key to the successful future of silk screen process as a fine art medium. In actual production, it is faster than any of the other creative graphic media, whether etching, lithography, or woodcut. No cumbersome metal machinery is necessary; the small apparatus can be kept in any studio. Screen process promises to be a practical and valid means of bringing the artist and public into closer contact. It should help to break down purist conceptions concerning graphic media. In a sense it is not a graphic medium at all, but lies somewhere between the duplicating process and easel painting.

There is, however, danger in its greatest asset—the ease and freedom of its accomplishment. We have only to look at flower pieces in some of the commercial shops to realize how well the medium lends itself to abuse. With such a process it is more than ever necessary to be discriminating. It is more than ever necessary for the artist not only to be artistically competent, but technically workmanlike and self-disciplined.



Harry Gottlieb: *On the Beach*.
Silk Screen Print.
14½ x 12½ inches



Rubens: *Landscape with Sunset*. National Gallery, London. Oil, 1635-40. 33 $\frac{1}{8}$ x 19 inches

PETER PAUL RUBENS, 1577-1640

BY OLIN DOWS

PART II

RUBENS' PUBLIC RELATIONS, the advertising, propagating and popularizing of his pictures through reproduction, were of the greatest importance to his artistic business. Unlike many painters whose work was engraved in wood or copper and distributed by publishers, the Flemish master employed his own craftsmen, often retouching and correcting the plates himself. He devoted much effort to obtain copyrights, as his correspondence shows. Van Dyck usually made the grisaille gouache reductions of the great compositions for the engravers. Certainly many of the careful and explicit ink drawings for Plantin title pages were made by the master's own hand. Execution of such commercial work shows the healthy relationship then existing between the public and an artist's workshop.

As Rubens' most personal contribution to painting is in his landscape, so both the most original and beautiful reproductions are the set of twenty-one views engraved by Schelte a Bolswert, from the Flemish master's paintings. They have a power of line, a freedom of interpretation, a subtlety in translating atmospheric effect which is obvious even in the reproduction. They catch the mood of Rubens' sensuous feeling for the country, the often simple intimacy which we don't find frequently until the nineteenth century. The kind

of lyricism we associate with Corot is well shown by a drawing in the Ashmolean Museum at Oxford.

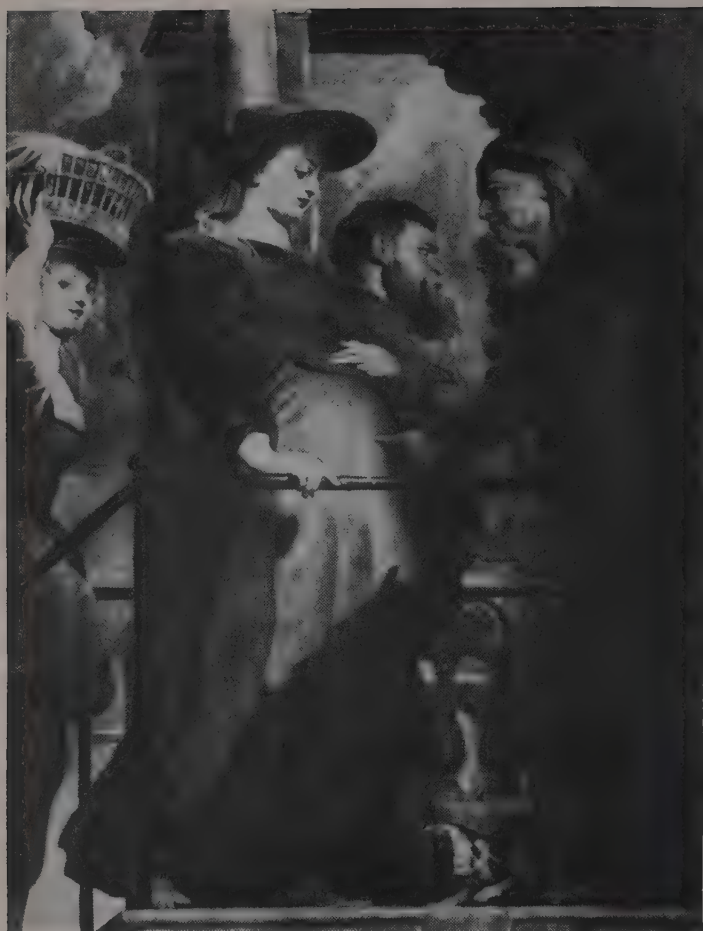
From about 1618 on Rubens produces landscapes at intervals, and presumably, being small pictures, they are usually entirely by his own hand. The foliage of the *Boar Hunt* in Dresden is almost decorative. Superb and vital though the picture is, one discerns a definite contrast between the treatment of the figures and the more formal setting. The picture is certainly not of a piece. The Louvre drawing for some of the trees has a direct realism and intensity lost in the final work, in spite of changes of scale and simplification of branches. In a more or less degree a decorative, detailed treatment of foliage runs through the earlier landscapes. Massing of vegetation, greater breadth of design and handling of figures, and freer brushwork mark the later ones—points obvious in the reproductions.

In his landscapes, as well as in the figure compositions, the painter has an amazing range of mood, from the drama of *Aeneas' Ship Wreck* to the robust romantic lyricism of the Vienna *Château de Steen*. Here is a formal composition, a balance between moving and static lines and masses, adroitly hidden in a particularly happy, seemingly fortuitous, relationship between figures and setting. It has the quality of a scene glimpsed and, as it were, set down on the wing.

As in landscape, so in his whole production, Rubens shows



ABOVE: Schelte a Bolswert: *Landscape with Rainbow*. After the painting by Rubens. Metropolitan Museum of Art, New York. (Dimensions of engraving: $17\frac{3}{4} \times 12\frac{7}{8}$ inches.) LEFT: Rubens: *Boar Hunt*. Detail. Gemäldegalerie, Dresden. Oil, 1618-20. (Dimensions of whole picture: $66\frac{1}{8} \times 54$ inches)



Rubens: *Descent from the Cross*. Detail from the right wing of the triptych. Cathedral, Antwerp. Oil on wood, 1613. (Dimensions of the wings: 59 x 165¼ inches; and of the center panel: 122 x 165¼)

a consistent if not too obvious development, characteristic of most great painters and creative artists who achieve the utmost expression of which they are capable. As a young painter, as soon as he had mastered a language, he had certain things to say which he repeats more fully, amply, and expressively until he dies. Certain figures, groups, arrangements reappear in different compositions as some of Wagner's motifs reappear from *Rienzi* to *Tristan*. Consequently, we often find an interesting economy in the use of studies. An element like a cow, when once mastered is used often with slight variations. We recognize the same hay wagon, again and again like an old friend, in any number of pictures.

The sound and intensive study of classic painting, the assiduous copying of drawings, paintings, marbles, the careful and experimental eclecticism of his student days, built a foundation of solid knowledge that made the later fantastic facility and simplifications possible. This kind of conventional and self-imposed training in the craft is an object lesson to us, who attempt freedom from the beginning; whose most influential painters have tried to take over in youth or middle age the short cuts that Rembrandt, Rubens, or Velazquez were able to accomplish toward the end of exceptionally productive lives.

Although Rubens was, as we saw above, a full-fledged master of St. Luke's Guild before he left for Italy, and although like all developing painters he continued studying

all his life, there is an obvious eclecticism and a Rome Prize look to his Italian work which even carries over to the Antwerp *Elevation of the Cross*. We hardly recognize the Gonzaga heads from the *Adoration of the Trinity* as his.

The portraits of the older members of the family even more than that of the boy reproduced, suggest Tintoretto and Veronese with their thick, crumby Venetian paint surfaces. It is conscious execution in a foreign manner, but is not as tight as some of the other, earlier work, particularly the drawn copies from Correggio, Michelangelo, and Raphael. When I say tight, I mean as compared to Rubens' own later standard. Actually, the copies are free interpretation, vigorous, strong, suggestive. When sketching a Roman marble, he puts in eyes. His derivations, even in a picture like the *Baptism of Christ*, acquire a personal quality. As his design begins to find itself, in *The Erection of the Cross*, the drawing, as we can see from the study reproduced, remains relatively literal; the color is heavy, details like the foliage are decorative and carefully patterned. Even in the *Descent from the Cross*, where he has painted one of the religious masterpieces of all times—certainly the most magnificent and obviously powerful conception of this particular subject—he is not the greatest Rubens, as is clear in comparing the detail of the left-hand panel with, say, the *Bathsheba*.

I say religious with intent, for I know that many do not consider Rubens religious at all. Though correct theologically and illustrating to the complete satisfaction of the Church, the established Catholicism of his day, I do not mean to quibble by implying that as my definition of Rubens' religious quality. In religion I would emphasize works rather than faith, the speaking of the spirit through the flesh rather than a dogmatic ethic. Certainly many of the workshop Biblical subjects are cold. Even a superb late picture, the objective *Pilgrims at Emaus*, lacks the overtones, the devotional atmosphere achieved by Rembrandt on the same theme. There is a grand manner matter-of-factness in Rubens which precludes that kind of mysticism. Nevertheless, his religious pictures, whether they be martyrdoms, miracle workers, or holy families, are the materializations of an imaginative belief in and beyond life, which are given superbly concrete presence. Their powerful sway over the observer is way beyond the superficially mundane aspects of church illustrating.

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FROM RUBENS' RETURN to Antwerp until Isabella Brant's death he and his assistants produced most of the works that line the European galleries; single pictures like the Munich *Diana* discussed above, great series like the Medici Gallery, tapestry cartoons of *Muscius Das* (done with an eye interested in a kind of decorative surface ornament not so obvious in most of his painting), the *Constantine* and *Achilles* tapestry designs. This is the period of many of his finest portraits, some of the most successful ones like the living head of the king in *Henry IV Receiving Maria de' Medici's Portrait* are details incorporated in large decorations. Rubens, though a great portrait painter, was not anxious to do portraits. His real interest was in types that could be used in compositions.



Rubens: Bathsheba Receiving David's Letter. Detail. Gemäldegalerie, Dresden. Oil on wood, ca. 1635. (Complete dimensions: $49\frac{5}{8} \times 68\frac{7}{8}$)



Throughout his work we come upon details like the half-averted piper in the Munich *Drunken Silenus*, the detail reproduced from the Leningrad *Christ in the House of Simon*—the endless other details from great compositions we might have picked out. In the consecutive portraits of Maria de' Medici, a dramatic progression can be traced. The Louvre drawing of the French Queen is a discerning piece of characterization; softened down in the final portrait, but followed more closely in the decorations. Rubens was strong enough to flatter; his sitters' social position was sufficiently assured for them to stomach likenesses that the more tender sensibilities of our insecure commercial society find difficult to swallow. Believing in the position himself, as well he might since he was a part of its successfully functioning machinery, he was able to imbue these sitters and incidentally himself, with a majesty, a scale larger than life, characteristic of the grand manner. Even in a small head and shoulders, *Old Man With a Beard* in the Metropolitan, he gives that impression, in addition to an animal vitality suggested with the freedom of a water color. Sometimes when painting his wives or children, he descends to human scale, and then, on their own ground, in the sensitively delicate and engaging interpretation of childhood, he rivals Chardin or Renoir.

His range in subject and emotion, the variety in treatment of drawings, studies, wash and oil sketches, executed by his own hand, cannot be exaggerated. It is this Rubens that is of the greatest concern to painters, the creator in toto either of a six by twelve inch sketch or a great machine of a

ABOVE: Rubens: *Peasant Girl Churning*. Collection of the Duke of Devonshire, Chatsworth. Drawing; black and red crayon heightened with white. $9\frac{7}{8} \times 11\frac{7}{8}$ inches. BELOW: Rubens: *Study of Cows*. National Gallery, London. Pen drawing. (A similar drawing is at Chatsworth)



Rubens: Study for the Elevation of the Cross. Collection of Paul J. Sachs, Cambridge, Massachusetts. Drawing; black chalk heightened with white, on yellow paper. Ca. 1610. 11 $\frac{3}{4}$ x 16 inches. Lent by Mr. Sachs to this summer's exhibition at San Francisco



pageant like the *Triumph of Henry IV*. He devoted much care to the development of a composition, though with so fecund an imagination, he also made large pictures with variations on one theme, where many painters would make numerous preliminary compositional sketches for one project. This is clearly seen in the Descents from the Cross or the Crucifixions. Yet when we consider the number of drawings for some figures in even a late picture like the *Garden of Love*, we may suspect that individual compositions were given more preparatory study than we actually have record of. Small incidental figures and animals in landscapes are thoroughly realized, even when suggested with breadth. Their vitality is based not only on Rubens' general background of visual memory but also frequently on specific studies, made in

the studio from posed models or sketched directly from an observed scene. The superb studies for the *Garden of Love* and those small quick line notes made from a country dance and used in the *Kermesse* afford a provocative contrast in method, as well as in subject. (This painting is one of the greatest of all interpretations of motion.) In these later drawings it is pertinent to note the freedom in suggesting pose (as well as in the choice of pose itself), color, and texture, as compared with the early study for the *Elevation of the Cross*. Rubens' greatly developed capacity for explicit suggestion by simple means, in this case line, is clear in the self-portrait, the earlier study of cows, or a number of other drawings and wash and water color sketches. Involved in the magnitude of his finished production, one loses sight of the fact that Rubens had



Rubens: *Jesus in the House of Simon the Pharisee*. Detail. Hermitage, Leningrad. Oil on canvas, ca. 1618. (Dimensions of the complete canvas are 100 x 74 $\frac{3}{8}$ inches)

a capacity for summary and dramatic statement that rivals any expressionist's.

Among the most satisfactory and exciting of Rubens' pictures are those dazzling, sensitive, and transparent small sketches, which many authorities believe were made for a client's benefit. If so, they certainly were also useful to the painter in developing his themes. Comparing the Brussels *Carrying of the Cross* with the Amsterdam sketch, we notice a number of fundamental changes that improve the composition and intensify the drama. The most important, a change of scale, puts the central figure farther back, accentuates the sense of a crowd by making more space. The accents and values around the Christ are sharper, his robe darker, contrasting with his pale face. The foreground figures are massed by a shadow that marks their action up and to the left. Christ is placed lower than St. Veronica, whereas in the sketch he is higher, forcing her to look up in supplication rather than, more dramatically, down with pity. The mother and child, at first prominent behind the cross, are relegated to the side.

Instead the officer in charge towers above, making a more satisfactory form as well as a more dramatic and symbolic one. In the large painting Jesus is weighed down by the cross's angle and the horsemen above him, a freer sky adding to the load by contrast. The line of the staff near his head is changed, leading into the retreating procession instead of opposing the action, which is directed up and away by the standards and lances. This great picture, as well as several already mentioned, was painted between 1630, after Rubens' return from ambassadorial missions in Spain and England, and his death ten years later. They are his supreme product. These, many of them large, look as if they had been painted entirely by his own hand. They include the delicious *Venus and Adonis* in New York, the whole vast series of Diana's nymphs, Bathshebas, Suzannas, where Helena Fourment meets one's eyes at every turn, the numerous portraits of her in all kinds of poses, with clothes and without them, as in the euphemistically named *Fur Coat*, and a good many others.

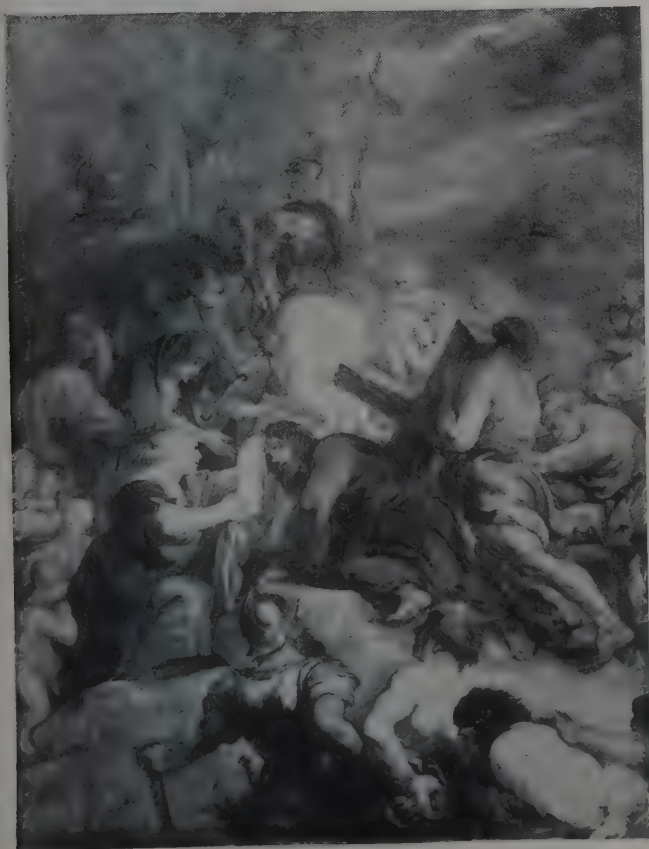
LIKE MOST PAINTERS who develop, Rubens' ability to suggest with simpler means increases, as his color becomes richer and more transparent, his brush drawing finer, the modulation of outline more subtle. (These subtleties of line and outline, as well as the rushing power of the light and dark pattern, in, for example the early Berlin *Conversion of St. Paul*, cajole and coax your eyes into and around the forms and across the canvas.) The qualities of the late Rubens' works are beautifully summarized in the two huge panels from the never completed *History of Henry IV* in the Uffizi. The *Battle of Ivry* has the vitality of a small sketch. The method of thinly brushed-in dark masses is particularly clear owing to its unfinished state. In its completed pendant, we see the miraculous touch that could amplify such preliminary blocking out, retaining a vitality of surface which not even the large paintings of Delacroix have. The women and children in the lower left hand corner, make one of the most warming and beautiful of groups, with its rich broken color and generous spotting of reflected reds.

Neither words nor reproduction can more than vaguely suggest the beauty of these late pictures, their sense of life, the luscious use of color as light, brilliancy of touch, the animal vitality of exuberant swirling design, balanced and firmly held in a superb architectural framework. It is impos-

sible to overstate their quality. They are simply miraculous. The *Bathsheba* is a tribute to the flesh that few painters have approached. Like the *St. Cecilia* in Berlin, it is painted with a sublime sensuousness, a deft mastery of suggestion that achieves explicit definition; a vision that has the intimacy and informality of a domestic scene combined with the magnificence and majesty of the grand manner. They are electric with a tension created by their internal dramatic contradictions.

It is futile to try to write about such works of art, treasures of the human spirit we are lucky enough to inherit. We should look in silence and understand to our capacity. For in a few works throughout the ages, a man has been able to speak both for himself as an individual and for his age, being privileged to catch glimpses and suggest the better world that must come. I believe Rubens is particularly great for he can suggest these things without the stern preaching of a moralist or the esoteric visions of a mystic. He sees clearly with a robust health, lusty humanity, and blessed sunniness of disposition that few great artists have had at their command. He knows so much he can speak simply and directly. It is the word made flesh, the incarnation of an idea, a power infinitely greater than the ordinary human being through whose mediumship it is transmitted.

RIGHT: Rubens: *Carrying of the Cross*. Museum, Brussels. Oil on canvas, 1636-37. $137\frac{7}{8} \times 220\frac{1}{2}$ inches. BELOW: Rubens: *Sketch for Carrying of the Cross*. Rijksmuseum, Amsterdam





MARION WALTON: YOUNG MAN AND CALF. PLASTER, 1939. IN GARDEN COURT, FEDERAL BUILDING, NEW YORK FAIR

A SCULPTOR LOOKS AHEAD

BY MARION WALTON

A SMALL ROUND china dog stands on the table behind my typewriter. That little earless dog, I believe, played an important part in my becoming a sculptor. My very earliest recollections are bound up with it, and I can still remember vividly the feeling of its smooth form in the hollow of my hand while I played and even while I slept. I was never parted from it for the first few years of my life except once for a few hours when I dropped it by mistake into the furnace of our suburban home. My inconsolable wails and heartbroken sobbing convinced my mother that it was something important to me and she dumped the fire and raked over the ashes until she found it. The paint had come

off and one ear was gone, but its form was still there and with it in the palm of my hand once more I was content.

That little china dog gave me one of my greatest early pleasures and later when my grandmother gave us a box of plasteline for Christmas, I know that I kept on playing with it long after my sister had gone on to other toys, because the feel of the plasteline in my hand and the form of the little animals I made gave me the same inner satisfaction as had the little dog. And in addition to this satisfaction of form, it opened the doors of an imaginary world to me, in which I spent almost all of my time.

Homely, shy, and uncommunicative, I got little pleasure from other children and I lived most of the time in a world of my own imagination. I found later that the habit had its



MARION WALTON: HEAD OF A YOUNG MAN. CAST STONE



MARION WALTON: HEAD (UNFINISHED). BLACK BELGIAN MARBLE, 1939

Below: MARION WALTON: CHILD. CALIFORNIA REDWOOD, 1935

disadvantages. I can remember often being suddenly brought back to reality in the classroom of the conventional girls' school I attended in New York and having no idea what the question was I had been asked and even less what the answer should be. I could only wait while the class giggled at my confusion, until I could escape once more into my world of imagination. Most of my contacts with real life were unhappy, but it did not matter very much, because my imaginary world was much more real.

Some time before I was thirteen my pleasure in playing with clay must have crystallized into a more conscious desire to study sculpture, because that summer I persuaded my mother to take me to Annisquam where Charles Gaffly had his studio. I can remember his tolerant amusement at this serious gangling girl; but I came back with the sure conviction that I wanted to be a sculptor more than anything in the world.

No one in my family or at school took this ambition very seriously. As far as I know there had never been an artist in our family. My ancestors, all Americans of English stock, had been strict Quakers on one side, and sophisticated men and women of the world on the other. Art had had little place in their lives. My mother, who had studied to be a pianist before her marriage, hoped, I think, that I would be a musician too. She started me on the violoncello, which I studied for several years, but, though I loved it when I heard it played by such masters as Casals, it never gave me the deep satisfaction that sculpture did. Music, however, played an important part in my childhood from the begin-



ning and I loved it in all its forms. I can remember many long evenings when my mother played for hours, while my sister read and I drew or modelled before the fire.

It was a sheltered life we three led for many years. My father, a young business man, had been killed in a railroad accident when I was one year old. Except for my daily commutation to the city and school, I lived entirely in an imaginary world, shared only by my dog and sometimes by my mother with her music. Suddenly, however, when I was sixteen, the whole picture changed, and after a wasted year at college, I was plunged headlong into real life. America was at war and in my youthful enthusiasm for helping in this "war to end war" I nursed desperately ill and dying soldiers, taught occupational therapy to mutilated men just off the boats and finally, in the Spring of 1920, I went to drive a car for the American Committee for Devastated France.

During this time my future was somewhat uncertain, because of the threatened loss of my eyesight. But by the time I went to France this difficulty had been overcome. As my desire to study sculpture had been insistently nagging at me, and as I realized that there were many American girls eagerly waiting to take my place on the Committee, I left the unit after eight months and went to Paris to study with Antoine Bourdelle. I soon found that the class was too advanced and the language too unfamiliar, so I came back.

A year at the Art Students League and a year at the Borghum School, where Mahonri Young gave me great help and encouragement, provided me with the grounding that I needed. Then followed two years with Bourdelle in Paris. At that time I admired his work very much and I at first took everything he said as ultimate truth. Later, when I began to think for myself, I realized that his was a great personality, but that he was too dominating as a teacher. Those two years, however, were intensely happy ones.

At that time many young American artists were living in Paris after their student years were over, shunning the United States as unsympathetic, and I was strongly tempted to settle down there too. But a feeling had been slowly gathering force in me that I as an American belonged in America, and that I wanted to live and work in my own country. I felt also that though sculpture in America had been in the past largely based on European traditions, it should as a young country be entirely independent artistically and could produce a strong and individual sculpture of its own. And I felt that I wanted to work in my humble way toward this end.

And so once again I returned to New York. There followed several years of readjustment and struggle when I tried to free myself entirely from Bourdelle's influence and from all influence as much as possible. I had certain convictions about the meaning of true sculpture and I tried to throw over everything I had been taught, except the fundamental facts of form. Never interested in exact representation, I used the human body more as a means of expressing an idea or emotion. This was a period of experimentation with much destroyed and much more that should have been destroyed. A few ideas came out well enough so that I did not lose my belief in what I was working for—a simple direct

statement in form. I found myself going back to the little china dog and its satisfying simple shape. I often thought of sculpture as something that could be held, compact and comfortable, in the hollow of a giant hand, but built solid and strong like a building.

I began to want to work directly with that form in its final medium without the intermediate steps of clay and plaster. I began carving blocks of stone and wood, keeping the figure or figures subservient to the mass as a whole. I tried to build them architecturally because sculpture, I believed, should have a quality of strength and permanence. I know now that many other young sculptors must have been trying the same thing at that time, but as I knew none of them then, direct carving was a real experiment for me and an exciting experience.

Soon after my return from France I married, and for several years my time was considerably taken up with the duties of a publisher's wife and the care of a small son. But through a system of neglect on my part, and tolerance on theirs, I nearly always managed at least a few hours of work a day. But sculpture takes time, stone carving particularly, and for a while I could accomplish only a fraction of what I wanted to do. Now my son is ten and my days are more nearly my own.

Once, several years ago, an experience I had impressed upon me the kind of pleasure in life that means the most to me. I was a guest in an airplane that was lost in a storm and fog over New England. For two and a half hours we battled the wind and hail, often not knowing whether we were over land or sea. Finally as night approached and our fuel ran low, the pilot took a desperate chance and dove toward the earth for a forced landing. We knew that we were likely to crash and as we hurtled downward through the darkness I thought of the things I should miss if I were killed. I suddenly realized that the memories that were the most precious to me and the moments that I hated to think I might never have again were those given to me through my senses—my eyes, my ears, my hands. And I realized that few people could have known in their lifetime the joy and satisfaction that I have got through my hands in sculpture. I resolved that if I was still alive after this mad plunge I should use these gifts to the fullest.

Since then my pleasure in working with my hands has been more conscious and I seem to get my greatest satisfaction from stone. It seems to me the true medium for sculpture. I love its texture, polished or rough. I love its very limitations. It is something almost alive to work with and often I start cutting a piece without any preconceived idea of what I am going to do, and slowly the stone and I work together. I am sure that any one who gets the "feeling" of stone, will understand the meaning of form. It is an exciting art, if it is understood, as I think it is beginning to be in this country.

America has gone a long way in the last five years toward a sculpture of its own and a general understanding of its meaning, and this has been given a tremendous impetus by the Section of Fine Arts in Washington. We have already several fine or potentially fine sculptors in this country; and



MARION WALTON: A GROUP OF YOUNG PEOPLE. AFRICAN WONDER STONE, 1939.

I am sure that there are many more now in art schools or making elephants or cats in kindergarten. It seems to me more than possible that in time the United States may produce a renaissance in the art of real sculpture (so long dead save for a few isolated figures) that may be one of the great periods in that art. This is particularly true, it seems to me, in architectural sculpture. Modern architecture offers magnificent and uncharted possibilities. I can see exciting buildings built with sculpture as an integral part of the structure and not as a mere ornament pinned on the surface. This is a field in which I should like to do a great deal of studying in the next few years and one that is infinitely exciting in its potentialities.

Hardly a day goes by these last few months that I do not thank whatever gods there be that I was born on this continent and that I live and work here now. We who have always known the artistic freedom of this democracy can

hardly realize just how intensely fortunate we are. It must seem evident to everyone even remotely interested in the future of art that this vigorous young country is at the moment the only one now in a position to carry on the torch that was lit so many thousand years ago when the first spark of creative imagination directed the hand of some primitive man. And it seems to me equally evident that we are entering the embryonic stage of an important and perhaps great era of sculptural activity and creation.

I wish that I could live to see that day. I should like to get a glimpse of the amazing and powerful work that will be in our cities and throughout the country, but I am afraid that it will be for our children's grandchildren to see. In the meantime it is an exciting time for sculptors and I only wish that the days were ten times as long and my strength ten times as great. There is so much to do and so much to learn.



COOLSPRING SCHOOL, COOLSPRING, INDIANA

PHOTOS COURTESY PUBLIC WORKS ADMINISTRATION

SEVEN YEARS OF PUBLIC BUILDING

BY F. A. GUTHEIM

OVER SIX YEARS ago, in April 1934, this Magazine published my article entitled "The Quality of Public Works." The title was carefully chosen to provoke consideration of an aspect of the public works program that appeared to have been overlooked. The conclusions of the article were, on the whole, pessimistic. With the experience at that time, and considering the tendencies then in operation, the public works program seemed to be losing a great opportunity. It was not insisting on forward-looking programs for its buildings, it was failing to stand for good design, and worst of all it was following the architectural procession in a dejected and half-hearted manner rather than assuming its rightful position of leadership. The result of the bloodless impartiality of the PWA program was to permit the existing trends in local building to continue unchallenged.

The official publication of a seven-hundred page, eight-pound architectural survey of the work of PWA now provides a convenient opportunity for a further review of this activity.* The volume gives one photograph and a plan for each of the six hundred and fifty buildings treated, together with the cost and some explanatory notes. For some curious reason the names of the architects and engineers are not given. There is no emphasis: each building receives one page in the book. The result is that for the buildings in which one is really interested the treatment is wholly inadequate. An introduction gives the background of the public works movement and a general architectural summary of the program, and in the appendix one is given the analysis of a ques-

tionnaire sent to the owners of the public buildings selected and some "general statistics." The result is certainly "a survey of architecture," but one finds difficulty in imagining to whom the book would be useful.

While this is the first visible indication of a serious interest in architectural design on the part of the Public Works Administration, and should perhaps be commended on that score, there is still the most divergent opinion as to the exact responsibility for the quality of design. Fixed responsibility, especially in government, is a prime necessity. But it is difficult to fix the responsibility for the design of public works, difficult even for the authors of the architectural survey. In discussing the policies of the PWA they disclaim any responsibility whatsoever for architectural design. "The character of architecture, the materials to be used, and the type of construction are left entirely to the private architects and engineers . . ." we are told. The authors then gravely repeat the fiction of all Federal grant-in-aid programs, "The PWA acts somewhat in the nature of a bank . . ." But, if this is so, why should the PWA deliver itself of this elaborate volume exclusively devoted to design? The answer is suggested in a later part of the book with the discussion of a questionnaire sent by the PWA to the owners of the six hundred and fifty projects included in *Public Buildings*. The statistical deviousness of this approach may be indicated without further comment. The replies to the question whether "PWA requirements and supervision had resulted in or brought about higher standards of . . . design" produced the answer that in sixty-seven per cent of the cases the owners thought better design had resulted. This percentage was materially lower than the percentage thinking that improvements in planning and construction and fairness in settling labor disputes have resulted. The authors of *Public Buildings* seem satisfied with this showing and imply that

* *Public Buildings. A Survey of Architecture under the Public Works Administration.* By C. W. Short and R. Stanley-Brown. Washington, D. C. 1939. Government Printing Office. 697, xxiii pages. Illustrated. Price \$2.50.

substantial improvements in the design of public buildings have been brought about by PWA. This fanciful contention is moderated in other parts of the volume where the relative progress of design in various regions of the country and among various types of buildings is discussed.

The sin of the PWA, it seems to me, is not that it made mediocre architecture bad, but that it did nothing whatsoever to make it better. The routine processes of review, and the iron hand of purse-holding Federal authority did not operate to kill the creative spirit of the designer; that was simply an accidental and, to the engineers, an immaterial result. The difficulty is not that the PWA is bad; it is that our bumbling approach to great undertakings of this character wholly ignores the spiritual values involved, sacrifices them blithely and casually, and has no respect for the material or immaterial consequences of this action. We make little progress, either toward understanding or reform, by damning a specific action when the real devil is a point of view and a whole philosophy of action, not the attribute of an individual or an agency, but of a civilization.

As I approach this account of the architectural aspects of the PWA program, then, I try to do so in what I consider a sympathetic and understanding frame of mind, and at the same time a critical frame of mind.

(Continued on page 443)

Right: TWO VIEWS OF STADIUM, STATE COLLEGE OF WASHINGTON, PULLMAN. Below: MUNICIPAL INCINERATOR, SHREVEPORT, LA.





Tintoretto: *Worship of the Golden Calf*. Lent by the Samuel H. Kress Collection to the Masterpieces show at this year's New York World's Fair.

A NEW SET OF MASTERPIECES

BY DOROTHY LEFFERTS MOORE

NOWHERE IS THE industry of the New York World's Fair organizers more evident than in the "Masterpieces of Art" exhibitions, last year and this. Some of last year's pictures, lent from abroad, are obviously unavailable now. But the sponsors have gotten together a whole new collection of nearly four hundred paintings, only nine of which were present in 1939. These are repeated because of their importance or because of the gap in sequence which would be left by their omission. The splendid *Giuliano de' Medici* by Raphael, from the Bache Collection, is one of these.

One mourns the absence of the beautiful primitives of last year, the more so as their fate at home seems daily more precarious. But the fine nineteenth-century collection is a splendid innovation. Quite possibly this year's exhibition is a more intelligible lesson for the average fair-goer, just as modern history offers more points of familiar analogy to the casual student than medieval history.

The decision to omit sculpture was a wise one; last year's selection was too small to count among so many paintings, although the two Verrocchio reliefs will never be forgotten by those who saw them. The paintings are this year catalogued in groups, by period, and numbered alphabetically within these limits. This provides a chance for a critical foreword to each period, and saves time in turning pages while looking up data during a consecutive tour of the

paintings. One regrets, however, the absence of information, given last year, on the collections through which each painting has passed.

It is interesting to see how a country bulks large in certain periods, fades out of sight in others. The Dutch school, for instance: for less than a century it stood out, as it never has before or since. After the seventeenth and early eighteenth centuries, Italy is lost sight of. The English school only appears in the eighteenth century; while France, which had not been the leader in painting during the medieval era, sweeps gloriously into first place with Poussin and David, and has remained there, as I think all admit, up to now.

The High Renaissance is appropriately represented by twelve portraits in Gallery I, a large number of them Venetian. Besides the Raphael, there are Bronzino's wonderful *Vittoria Colonna* from the M. H. de Young Memorial Museum, San Francisco, in which technical skill and characterization are perfectly balanced. There is Bassano's *Portrait of a Venetian Senator*; Sebastiano del Piombo's *Andrea Turini* (the professor of medicine, with his book and his little white dog); and Guercino's *Portrait of a Man*. Del Piombo's meticulous detail and the use of a mirror to reflect the back of the sitter, Guercino's mobile pose and impressionistic brush work, foreshadow the Dutch portraitists. Titian is represented by a privately owned *Portrait of a Man*, Tintoretto by his *Tommaso Rangone*.

Outside of portraiture, the late Renaissance is seen to be

concerned chiefly with virtuosity and science. In such pictures as Bassano's *Lazarus and the Rich Man* experimental spot lighting is used in a dramatic manner that contradicts a complete indifference to the real drama of the scene. Only in one of the earliest pictures present, Boltraffio's *Madonna and Child*, is there any remnant of the deep religious serenity of the previous centuries. This Madonna might be a sweeter, a more spiritual sister of the Mona Lisa. The prevalence of pagan themes is illustrated by Crespi's fine baroque *Lucretia Threatened by Tarquin*, and by Titian's *Danäe*.

The French seventeenth century is notable for one fine Le Nain, a group portrait strongly lighted from the left in the manner made famous by Hals and Rembrandt; and most of all for the six Poussins, five of which were shown in New York earlier this season. One could expatiate at length on the workmanlike drawing and painting of this artist, on his originality in adapting form and color that he observed in Italy. The tendency to *grisaille* and the use of pure vermillion for accent must have been inspired by the ancient frescoes which so impressed him. (I question, though, whether the highly colored *Triumph of Bacchus* has not been considerably repainted.)

In the Flemish section there are but three painters. One

Teniers (the Younger) is somewhat lost among the works of Rubens and Van Dyck. These two, however, are less brilliantly represented than last year. Most of all I miss the Negro head (study for the Magi) by Rubens. There is a similar one here by Van Dyck, but its more muted and cooler palette only intensifies the desire to see the other, which belongs to Mrs. Louis Hyde, of Glens Falls, and hence is not out of reach. In fact, of nineteen Rubens canvases present last year, only one was from abroad. Those present in 1940 show the more familiar Rubens of battle pictures and historical compositions, rather than the painter's painter, whose brush strokes and palette still educate many an artist and delight the amateur.

Among the Dutch paintings are two very beautiful Ruisdael landscapes. These show, if we need reminding, that great artists of any period, working in any color range, have been able to evoke atmosphere, even before impressionism was invented. Frans Hals' portraits are numerous, including those of Elizabeth van der Meeren, now belonging to Mr. and Mrs. Michael van Beuren, and a dashing *Young Cavalier*; there is also the *Merry Lute Player* from the John R. Thompson estate. It is hard to choose among the Rembrandts. The *Pietà* from the Ringling Museum in Sarasota is unusual in its

Veronese: Baptism of Christ. Lent by the Samuel H. Kress Collection to the Masterpieces Exhibition at the current New York World's Fair



large expanses of white and grey, and is one of the finer religious paintings by the master. Two portraits, Mrs. Payson's *Young Man with a Cleft Chin* (Titus Rembrandt?), and the Hon. Oscar Cintas' *Hendrickje Stoffels*, stand out in my memory; the first shadowy and pensive, the second full of vigorous life. A technically and spiritually splendid canvas by Barent Fabritius, *Eli and Samuel*, deserves its place near the Rembrandts. Among the "Little Masters," there are no individual paintings that quite come up to the de Hoogh or the two Vermeers of last year.

Goya again steals the show in the Spanish rooms, in spite of strong competition from six El Grecos, a handsome Zurbaran, four Velasquez canvases, and a rather fine large Murillo, *Jacob and Rachel at the Well*, from the Kress collection. My favorite picture in the Spanish section is, indeed, El Greco's *Annunciation*, lent by Mr. Ralph M. Coe. Typical of the painter's late middle style in its intricate play of curving lines, built about a lozenge-shaped void in the center, this particular painting is more perfectly harmonious in color than many of his works of this period. The angel's flesh tones are almost those of *grisaille*, except the near arm which is suffused with saffron of an extraordinarily ethereal shade reflected from his robes. The pink of the Madonna's dress is not so violently contrasting as in some of his pictures.

Goya, however, is represented by eleven canvases, many of them top-notch. Portraits of the youthful *Don Luis Maria de Cistué* and *Don Vicente Osorio*, with their toy dogs, vie in appeal with *Don Manuel Osorio* of last year. A portrait of the Marqués de Sofraga comes unusually close to Manet in style.

The British School, which follows the Spanish in order to make an unbroken French series later, has little in common with it. Aside from reminding us that Gainsborough was a fine landscapist, that Raeburn could do a craftsmanlike portrait of a fine lady, such as his *Mrs. Austin of Kilpindie*, and that the popular Romney was the weakest of the whole bunch, this procession of pretty ladies and children and a few gentlemen serves little purpose. But the fashionable school had its influence on the history of art, and must be represented. How the two landscapes by Constable stand out among the fashion parade! Especially the small one of Weymouth Bay, so quietly evocative of the texture of the downs.

The American portraits and historical pictures follow the British tradition, but temper it with austerity just as they did Georgian architecture. There is a sweet pair of child portraits, dated 1670, from Charleston. There is the Vaughan portrait of Washington from the National Gallery. There is also a Rembrandt Peale, *General Samuel Smith*, which to my mind ranks with the best.

Coming back to France, we see how the great ladies and gentlemen were portrayed by Fragonard, Nattier, and Mme. Vigée-Le Brun with even more sugary sentiment than in England, even if the technical equipment of the artists is superior. The exquisite little nude by Watteau, shown again this year, is like a real gem among a great many artificial ones.

The transition to the nineteenth century is provided by David, whose magnificent double portrait of M. and Mme.

Lavoisier is lent by the Rockefeller Institute. A more proletarian example of his art is the informal, charming portrait of Mlle. Dugarcçon. Ingres is best represented by his portrait of Cherubini, seen in the David and Ingres show at Knoedler's last winter. The *Odalisque* in *grisaille* is too cold to evoke the same admiration as the version in the Louvre. Géricault and Delacroix are not neglected. The latter has nine canvases representing him in this exhibition, including two unfamiliar portraits, and the splendid *Fanatics of Tangier*, lent by Mr. Louis Hill of St. Paul.

As the nineteenth century sweeps on, the greatness of the French genius grows before our eyes, both in number of artists and quality of work. The combination of alertness and curiosity, with self-confidence and a passion for perfection, seem to me to typify the French artist of the nineteenth century. On the dreary, rainy day on which I saw the exhibition, I had gone about half-way through the galleries, and was in the midst of the period when painters were preoccupied with technical virtuosity, with literal realism, when a guard volunteered the news of Italy's declaration of war on France. Gloomy thoughts of that brave country faced by increasing peril were not dispelled until I came into the room with the Degases, the Manets, and the Daumiers. Here, and again among the Renoirs and the Cézannes, I felt quite literally as though the sun had come out. Here, if anywhere, is the indelible, indestructible French *esprit*. Looking down the intense white light of Manet's *Rue de Berne*, the holiday flags floating in the breeze by the grace of a few brush strokes that almost defy analysis, one is persuaded that the Gallic spirit, at least, is unconquerable.

Returning to chronology, Corot and Courbet are represented by nudes, utterly different, yet both superlative. There are Corot portraits, too, and a late landscape, and some unusual Courbets, like the *Source of the Loue*, from the Metropolitan Museum. Of the Degas paintings, I can only say that they represent all his phases admirably. The laundresses, the ballet scenes, the race-horses, are all there, each more superb than the other, outdoing even those shown in the Impressionists group at Durand-Ruel this season.

Among the men of the later nineteenth century, the prolific giants, Renoir and Cézanne, are copiously represented. Mr. Stephen Clark's *Petite Margot Berard* and Mr. John Hay Whitney's *Moulin de la Galette* have been seen earlier this season at the Modern Museum. *Le Déjeuner des Canotiers* comes from the Phillips Memorial Gallery, and the less familiar but vivid *Les Canotiers a Chatou* is lent by the Lewisohn collection. Two Cézannes particularly struck me with their beauty and individuality, the *Boy with a Red Vest*, of Mr. Jakob Goldschmidt, and the *Mont Ste. Victoire* lent by Mr. Leonard Hanna, clearer in color, more economical of statement than the version from the Metropolitan which is also here. In this room are four Odilon Redon pictures, their color glowing as though alive. I have never seen such an intense cobalt; the yellows are like those of van Gogh, though differently used. With Gauguin and van Gogh, Sisley, Seurat, and Toulouse-Lautrec, the great French names end in this exhibition. Many of the selections have already been seen in these

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Cézanne: *Environ de Marseille*. Oil, 1893. 28 $\frac{3}{8}$ x 23 $\frac{3}{8}$ inches. Lent by Mr. and Mrs. Marshall Field to the Red Cross Benefit at Knoedler's

NEWS AND COMMENT

BY JANE WATSON

Exhibitions for Relief

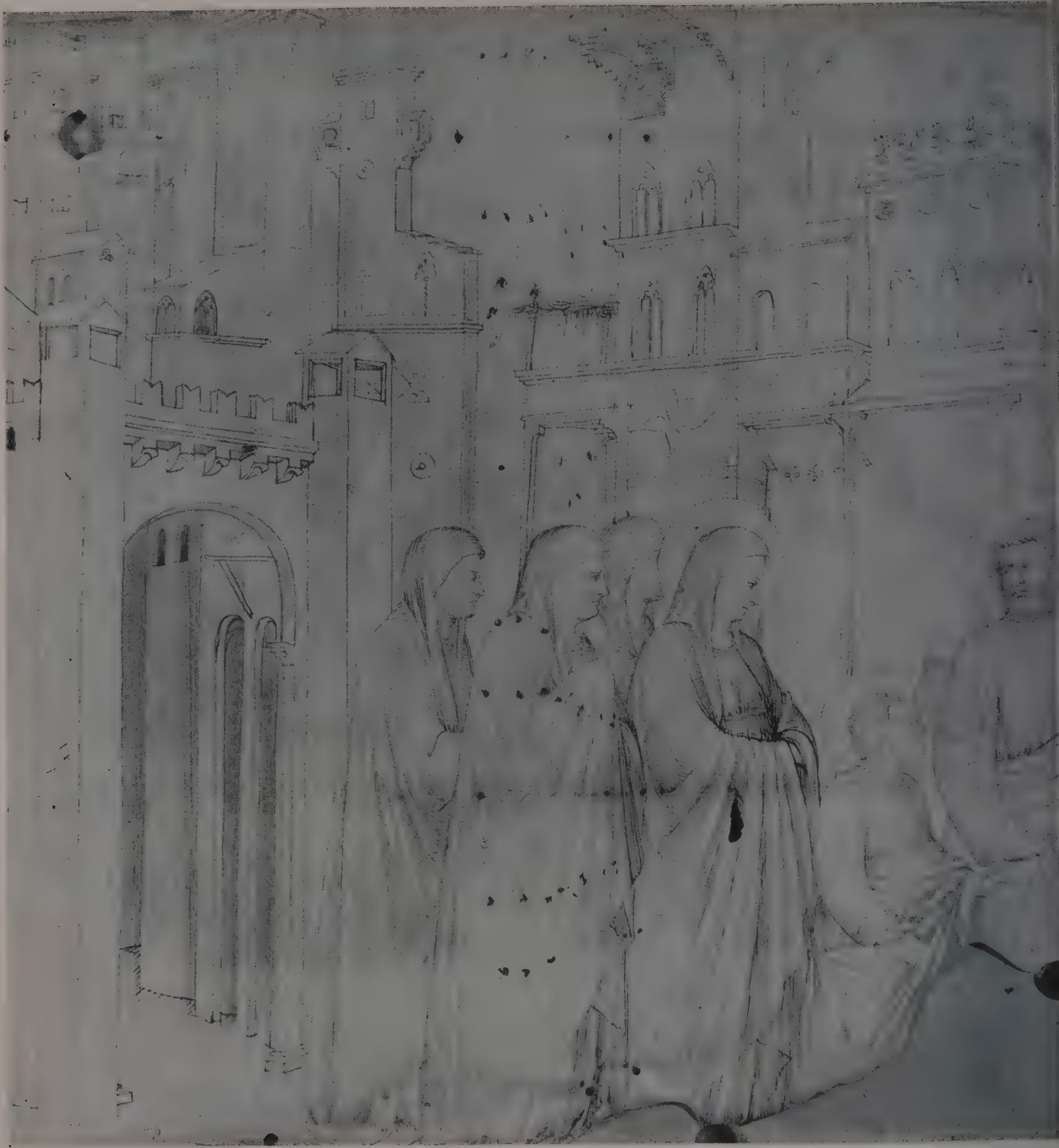
BENEFIT LOAN EXHIBITIONS, such as the display of paintings at Knoedler's for the American Red Cross War Relief Fund, provide a means of raising money which is sorely needed. If every community in the country assembled at least one exhibition for which admission fees were charged for war relief, a substantial sum would be realized. People turn to the arts for strength and release in times of stress. They should be more than glad to pay for their privilege in this fashion.

Federation's First Far-Western Convention

ART EDUCATION in the United States and the rise of the arts in the west are the two principal topics for discussion at the convention of The American Federation of Arts, to be

held in San Francisco from July 11 to 13. The public is invited to attend.

Stephen C. Pepper, head of the Department of Art at the University of California, will preside at the meeting on education, July 11. Speakers will include Alice Schoelkopf, Art Supervisor of the Oakland Public Schools, Oakland, California; Philoma Goldsworthy, Art Supervisor, City Schools, San José, California; Thomas M. Folds, Art Director, Phillips Exeter Academy, Exeter, New Hampshire; Jean Abel, of the Art Department of Glendale Junior College, Glendale, California; Millard Sheets, artist, and Chairman of the Art Department at Scripps College, Claremont, California; L. Moholy-Nagy, Director of the School of Design, Chicago; Paul J. Sachs, Chairman of the Department of Fine Arts, Harvard University; Walter Baermann, Director, California Graduate School of Design, Pasadena, California; C. Law Watkins, Director of the Phillips Memorial Gallery Art School, Washington, D. C.; E. Roscoe Shrader, Director



Fourteenth-century Italian drawing, after one of the frescoes illustrating scenes in the childhood of Christ, painted by followers of Giotto in the lower Church of St. Francis of Assisi. The drawing, recently acquired by the Pierpont Morgan Library, is in its summer exhibit

of the Otis Art Institute, Los Angeles, California; Grace L. McCann Morley, Director of the San Francisco Museum of Art; and Robert Tyler Davis, Director of the Portland, Oregon, Art Museum.

The sessions on the arts on July 13 will be presided over, in the morning, by Roland J. McKinney, Director of the Los Angeles Museum, and, in the afternoon, by Arthur Millier, art critic of the Los Angeles *Times*. Speakers will include Kenneth Callahan, artist, and Curator of the Seattle

Art Museum; Dorothy Liebes, textile designer and Director of the Decorative Arts Exhibition at the 1939 Golden Gate International Exposition; Glen Lukens, ceramist; Donald Bear, recently appointed Director of the Santa Barbara Museum of Art; Richard J. Neutra, architect; Katherine Field Caldwell, lecturer and member of the staff of the San Francisco Museum; and Walter Heil, Director of the M. H. de Young Memorial Museum, San Francisco.

There are a few names to be added. By the time this

appears, however, a final program will have been mailed to members, chapters, and to all individuals and organizations requesting it.

Convention headquarters will be at the Empire Hotel, San Francisco. The day of July 12 will be devoted to a tour of San Francisco art centers and the Exposition; the evening will be spent at a barbecue on a ranch outside the city. This is the first time in the Federation's thirty-one years of existence that a convention has been held in the Far West. The enthusiastic responses already received encourage us to believe that its success will more than justify the effort.

A Trecento Italian Drawing

INCLUDED IN THE summer exhibition arranged by the Morgan Library is a fourteenth-century Italian drawing after one of the frescoes illustrating scenes in the childhood of Christ, painted by followers of Giotto in the lower Church of St. Francis of Assisi. Since the wall painting has been damaged, the drawing probably now gives a better idea of the artist's intention than the original. One does not often come upon drawings of so early a period. That this one has been preserved is doubtless due to the fact that it was done on parchment; during the sixteenth century the parchment was reversed to serve as a binding. Now displayed for the first time, the new acquisition brings the number of trecento drawings in the Morgan collection up to four, excluding the Lombard Sketchbook.

Other notable drawings in the exhibition include the original design by Raphael for one of the small panels of the Colonna Altarpiece, which is now in the Metropolitan Museum.

Forty of the Library's eight hundred illuminated manuscripts are also shown. Display of the first Bible in movable type, printed on vellum in two volumes in Mainz, Germany, about 1454, is of rather special interest because this year is the 500th anniversary of the invention of printing in this fashion.

Sculptures for a Medieval Doorway

REGARD FOR UNITING objects which belong together is not, as we have previously mentioned in these pages, a strong point of our museums. Therefore it is all the more creditable that an institution such as the Metropolitan has been able satisfactorily to establish the identity of two medieval French sculptures and to restore them to the architectural setting from which they had long been separated. The reunion was accomplished recently at The Cloisters in Fort Tryon Park, New York City, when the limestone figures of Kings Clovis and Clothar were placed in the thirteenth-century portal from the abbey of Moutiers-St.-Jean of Burgundy.

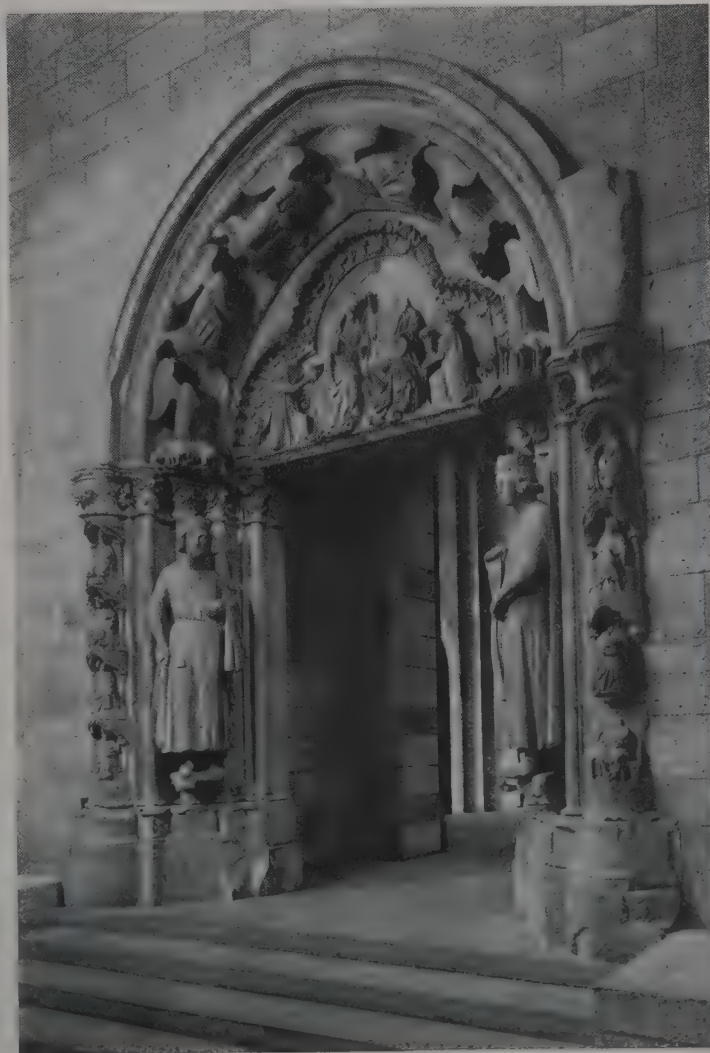
The statues, according to James J. Rorimer, curator, who writes about them in the June, 1940, issue of the Museum's Bulletin, have probably been separated from their niches since 1567. The monastery, whose charter was granted about 496, was sacked successively in 1567, 1584, 1595, and 1629, and during the French Revolution was almost entirely destroyed. The statues were not known to be still in existence. But they were found in the garden of M. Ohresser, a mer-

chant of Moutiers-St.-Jean, where they remained until 1909. Subsequently they passed into the hands of Michel Manzi, and in 1919 figured in a sale of the Galerie Manzi, Joyant and Cie., in Paris. They have evidently undergone a number of restorations (the heads were even at one time reversed). In 1932 the doorway of the abbey was acquired by the Metropolitan through funds provided by Mr. John D. Rockefeller, Jr., and he also made possible the purchase of the figures of the two kings. The source of acquisition is not revealed.

Christy and the Capitol

HOWARD CHANDLER CHRISTY's painting of *The Signing of the Constitution*, for which Congress voted \$30,000, covers six hundred square feet of canvas and is nothing more than a blown-up illustration. It has no more relation to mural design than it has to the building for which it was intended. It cost the tax-payers more than any single painting ever commissioned for the Capitol and \$30 more per square foot than any mural decoration executed under the Section of Fine Arts. And when it was completed Capitol Architect David Lynn, Vice-President Garner, and Speaker Bankhead,

Doorway from the XIII Century Abbey of Moutiers-Saint-Jean, with original statues of Kings Clovis and Clothar, recently reunited in the Metropolitan Museum's Cloisters in Fort Tryon Park, New York City





ABOVE: Samuel F. B. Morse: Professor Benjamin Silliman (1779-1864). Recently purchased by the Yale Gallery of Fine Arts from the Babcock Galleries, New York. BELOW: Howard Chandler Christy's rendition of "The Signing of the Constitution" in Capitol rotunda

members of the Committee appointed by Congress to select the artist and commission the work, admittedly did not know where to put it. As we go to press the painting rests uneasily in the rotunda. And the rosy hues with which Mr. Christy has colored the cheeks of the Signers are perhaps not so unrealistic after all. Our Founding Fathers are embarrassed.

The search for a resting place for *The Signing of the Constitution* may be baffling. But it cannot be arduous. Those who built the Capitol were not lavish with uninterrupted wall space. A brief reconnoiter revealed that there are only four likely places in the building large enough for the painting. These are over the stair landings in the Senate and House wings. And all are occupied. A newspaper carried the rumor that Leutze's *Westward the Course of Empire* might be displaced. But that cannot be; it is a fresco. Safe also is Powell's *Battle of Lake Erie*, of such size and so firmly installed that it probably could not be dislodged by anything short of dynamite or an earthquake. Unless the Committee thinks of something else, the choice would seem to lie between dislodgment of James Walker's *Battle of Chapultepec* and Francis B. Carpenter's *Reading of the Emancipation Proclamation*. My guess is the battle scene, mainly because it is the smaller.

Capitol art matters, except when special commissions are appointed for special purposes, are in the hands of the Joint Committee of the Library. Objects have been acquired through donations from individuals or from the States, and through government appropriation. Occasionally proposals have been made that native artists be allowed to compete for Capitol decorations, but Congress has never agreed.



PHOTO BY BAYART REI



Nicolas Poussin: *Mars and Venus*. Oil. Recently acquired by the Museum of Fine Arts, Boston, from a British private collection

Once for a year Congress had a commission of three artists to advise on Capitol decoration: H. K. Brown, James R. Lambdin, and John Kensett. They were appointed by President Buchanan in 1859, after native artists had protested employment of the Italian, Brumidi, and his foreign associates, who were engaged in decorating the Capitol in classic style. The Commission expressed confidence in the abilities of native artists, provided they were given time and the opportunity to learn the technique of mural decoration. But they were not put to the test, for the recommendations were not followed and the Commission was abolished the following year. Isham, in his *American Painting*, says: "... native artists would probably have done still worse if they had been able to work at all, which is doubtful." Happily, this view of the capacities of American artists for mural painting has been exploded in the last decade.

Of the paintings in the rotunda, John Trumbull was commissioned by Congress in 1817 to execute four oils commemorating the principal events of the Revolution. They took six years, cost in all \$32,000. In 1826 a proposal was made to offer native artists a chance to compete for paintings to fill the four remaining panels; but Congress turned down the idea as "inexpedient." In 1836 a joint resolution was passed which gave commissions to John Vanderlyn, Robert Weir, Henry Inman, and John G. Chapman for one painting each at

\$10,000 for the rotunda. Inman died before he could execute his work, and later William H. Powell won a contract for a painting, *The Discovery of the Mississippi*, which completed the group. Powell exhibited the work around the country for money, until Congress demanded that it be returned and installed. Apparently, however, there was no hard feeling, for in 1865, after many years had elapsed since the idea was introduced, Powell was commissioned to paint *The Battle of Lake Erie*, at a cost of \$25,000. While he was waiting for his sketches to be approved, he painted another *Battle of Lake Erie* and sold it to the Ohio State Capitol. The Leutze fresco was commissioned for \$20,000 in 1861, and took the artist two years to complete. *The Battle of Chapultepec* was commissioned by M. C. Meigs, Superintendent of the Capitol Extension, for \$6000, and was intended originally for the Military Committee Room. But it was, according to Charles E. Fairman, Capitol art curator, put above the stair landing either because it was too large for its intended purpose, or because some of the legislators preferred to have Lieutenant Colonel Seth Eastman decorate that room. Francis B. Carpenter's *Reading of the Emancipation Proclamation*, the other painting which might be displaced by the Howard Chandler Christy, was a gift. Lincoln posed for it in the White House, and it is, I believe, the only Civil War painting in the Capitol.

Mark Twain once unkindly called Capitol art the "de-

lirium tremens of art." I wonder what he would say if he walked into the Capitol rotunda today, listened to the guides already telling sight-seers picturesque folk-lore about this new \$30,000 addition to the Capitol art collection, and heard the query on all sides: "What are they going to do with it?"

American Music Center

THE NEWLY ORGANIZED American Music Center should be a boon to contemporary American composers as well as to those who have had difficulty in tracking down their works. The Center, a non-commercial organization operated under a grant from a foundation, will act as a distributing agency and source of reference for all contemporary American music with any claim to serious consideration. Through it published and recorded works in all media, from voice to orchestra, may be obtained. Complete data on playing time, prices, publishers, and other useful information will be on file. In addition the organization expects to open a rental and reference library for unpublished manuscripts within the next three months, the selections to be made by a co-operating group. In other words, the aim is to give by practical means every possible encouragement to the development and dissemination of American composition.

The Committee is comprised of Otto Luening, Chairman, Marion Bauer, Aaron Copland, Howard Hanson, and Quincy Porter. Harrison Kerr is executive secretary. All communications should be referred to him at the headquarters of the American Music Center, 17 East 42 Street, New York City.

National Symphony Survives

THERE IS GOOD news about Washington's National Symphony Orchestra. Three months ago, as then reported in this section, it was threatened with extinction. Today it is in a stronger position than it has ever been. Thanks are due to conciliators Samuel R. Rosenbaum of Philadelphia, and Charles R. Steelman of the United States Department of Labor, to the enterprise of the Board, and, last but far from least, to the support of the appreciative population of the District of Columbia.

The Board has signed a two-year contract with the Musicians' Union. The engagement is for twenty weeks at a basic rate of pay of \$58. After the agreement had been reached between the Board and the Union, a campaign was launched through which the sum of \$107,600 was raised in three weeks. This was accomplished by a paid executive with volunteer assistance. Thus more money was secured than the pessimistic Board had believed possible. And thus the union was satisfied with a shorter engagement, but with almost as high a basic rate of pay as it had stood out for. In addition, by special anonymous gift, arrangements have been made for an eight-week summer program. The setting for these summer concerts is an added attraction, for performances are given on the Potomac River from a barge tied a few feet from shore. Last season many preferred to hear the music from the water. Each fine evening canoes appeared from everywhere and were attached like limpets to the sides of the barge.

New Commission for Orozco

JOSÉ CLEMENTE OROZCO is not to be outdone by his Mexican colleague. While Diego Rivera mounts the scaffold daily for his work in fresco at the San Francisco Fair, Orozco will be publicly executing six plaster panels in fresco attached to the southwest wall of the third floor gallery at the Museum of Modern Art in New York. The subject of his work is grim and timely—*The Dive Bomber*. Each panel measures three by nine feet; they are detachable and later will be sent on exhibition through the country.

Orozco has been engaged for the past two years on a series of frescoes at Guadalajara, Mexico. Presumably the commission in New York is merely an interruption, for I believe that his Mexican undertaking will not be completed for another year.

"Genius at Work"

ALFRED FRANKENSTEIN, San Francisco art and music critic, writes to the *New York Times*, June 9: "Some smart lad connected with the press department of the Golden Gate International Exposition has had cards printed to exhort to decorum the visitors to press headquarters on Treasure Island. These cards read 'Genius at Work!' . . ."

Perhaps the old Pullman sign might be pressed into service with slight modification: "Quiet is requested for the benefit of those who are inspired."

Art at Dartmouth

DURING THE PAST two years Mr. and Mrs. Preston Harrison have donated a series of water colors, drawings, and prints to Dartmouth College. They form a distinguished addition to the growing collection of the art department. Included are works by Pop Hart, Jean Louis Forain, George Bellows, André Derain, Jean Lurçat, Maurice Prendergast, Paul Signac, Mary Cassatt, Walt Kuhn, Per Krohg, Yasuo Kuniyoshi, and Jules Pascin.

Since the commissioning of the famous Orozco frescoes in 1934, art activities in the New England institution have not been dormant. Under the supervision of Paul Sample, artist-in-residence, students have been successfully and quantitatively engaged in extra-curricular work in drawing and painting. The College has maintained a graphic arts workshop, as well.

Enrolment in undergraduate courses in art and archeology averages 400 students a year. A general art appreciation course is given, followed by systematic covering of the history of art according to chronological periods, the nineteenth and twentieth centuries being by far the most popular. A general course in city planning and housing is offered by Professor Hugh S. Morrison, head of the department of art and archeology. Dartmouth, incidentally, was the first college in the country to give an undergraduate course on the subject.

During the past year lectures have been given by such visitors as Erwin Panofsky, of the Institute for Advanced Study at Princeton; Philip Hofer, of the Department of Printing and Graphic Arts at Harvard; Frederick Clark, Director of the New Hampshire State Planning and De-

(Continued on page 436)



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NEWS AND COMMENT

(Continued from page 434)

velopment Commission, and Alvar Aalto, Finnish architect.

The first big addition to the Dartmouth College art collection was the gift of 119 works by Mrs. John D. Rockefeller, Jr. in 1935. Among them were Eakins' Portrait of John Borie, oil; Charles Demuth's Beach Study, a water color; Max Weber's Portrait of a Young Woman, oil; Bernard Karfiol's Standing Nude, oil; nine water colors by Pop Hart and five by Carlos Merida; Alexander Brook's Donita Ferguson, oil; Peggy Bacon's Morris Ernst, pastel; Marguerite Zorach's Sixth Avenue El, water color; and sculptures by Despiou and Georg Kolbe. Gifts from A. Conger Goodyear, another donor to the Dartmouth art department, are shortly to be announced by the College.

Craft Training Center

THE NATIONAL CRAFT Training Center has concluded its first season in Washington and is now offering a summer course. The Center, organized primarily to train teachers in craft work, is in charge of Fred J. Wallace, a recent graduate and former instructor at the Rhode Island School of Design. Instruction is given in ceramics, metalwork, weaving, wood-carving, and jewelry-making by Mr. Wallace and a

small staff of associates. The approach in training is through such fundamentals as knowledge of the principles of design and the steps in development of the finished craft product from the basic raw material. The Center is really a workshop, where experimentation and individual initiative are encouraged. Every piece of work turned out must be of an original design. Part-time instruction is given, and this year non-professionals formed a large proportion of the enrolment. It is hoped that the Center will be able to extend its scope and usefulness in its second year.

Art and Neckties

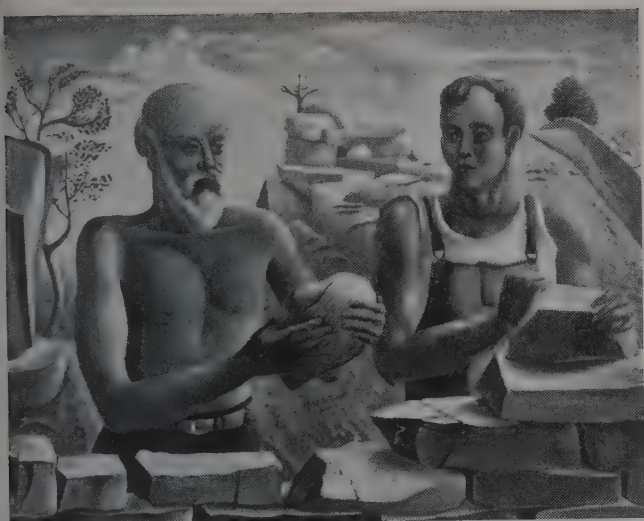
SEEN IN a haberdashery shop window—an advertisement reading *Picasso patterns*.

Texas Students Present Paintings to College

THIS YEAR THE seniors of Southern Methodist University at Dallas, Texas, through student funds totaling \$950 purchased four paintings by living Texas artists and presented them to the University. The canvases thus acquired are *Mending Rock Fence* by Everett Spruce, *The Mountains Meet the Plains* by Jerry Bywaters (reproduced in the March, 1940, issue of the Magazine), *Jackrabbits* by Otis Dozier, and *Rattlesnake Hunter* by William Lester. With the acquisition of these paintings the students themselves have begun to build a living record of regional art for the University.



Paul Lantz: Taxco, Dry Season. Oil. Purchased by Metropolitan Museum of Art



Everett Spruce: *Mending Rock Fence*. One of four canvases given by seniors to Southern Methodist University, Dallas

Acquisitions

THERE ARE SEVERAL recent acquisitions of more than usual interest.

Yale University has acquired a portrait of Benjamin Silliman, B.A. 1796, by Samuel F. B. Morse, B.A. 1810. Benjamin Silliman was a pioneer in scientific education. He was also responsible for the establishment of Yale's art gallery and was its first curator. The portrait, gift of Bartlett Arkell, B.A. 1886, will hang over the fireplace in the students' Common Room in Silliman College when it opens this Fall. The acquisition commemorates two of Yale's most distinguished alumni. Morse, inventor of the telegraph, was also one of our finest early portrait painters.

The Boston Museum of Fine Arts has acquired from a British private collection the painting, *Mars and Venus*, by Nicolas Poussin. Charles C. Cunningham, Assistant Curator of Paintings, places the date of the work around 1630. It is a large canvas, 60" x 84", and was little known until exhibited in the international exhibition of seventeenth-century art at Burlington House, London, in 1938. The painting has been in the possession of the Harcourt family since 1758, from whom it was directly acquired by the Boston Museum.

The Albright Art Gallery has added to its rapidly growing collections a late Renoir canvas, *Mother and Child*, dated 1910. The work is a portrait of Mme. Thurneysens and her small daughter, painted at Wesling, near Munich.

Also just bought by the Buffalo institution is a prehistoric stone figure excavated in one of the Cycladic islands of the Aegean Sea. The source of acquisition is not disclosed.

Correction

LAST MONTH in the caption for *Junitau* by Gerard Marcqs, which was our frontispiece, the sculptor's dates were erroneously given as 1899-1938. Mr. Marcqs is, as far as we know, alive today.

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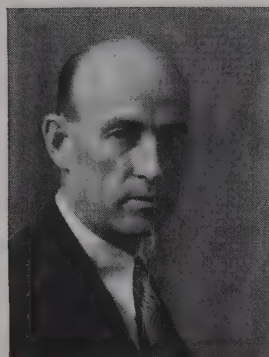
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A. T. HIBBARD, N. A., one of America's foremost winter landscape painters, is also noted for his autumn and summer subjects. A uniform freshness and characteristic strength sums up briefly his very personal contribution to the annals of contemporary art. His record of awards and accessions is an imposing one topped by the Sesnan Gold Medal and Stotesbury Award of the Penn. Academy of Fine Arts, and the First (\$1000) and Second Altman Prizes of the National Academy. His pictures hang in some of America's most noted private collections as well as such important galleries as the Metropolitan Museum, N. Y., Boston Museum of Fine Arts, etc.

He is president of the Rockport Art Association which was founded in his studio twenty years ago. Many of its distinguished members have been his students in the Hibbard School of Painting, the oldest in Rockport and one of the most successful on Cape Ann.

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Appointments

RICHARD CARL MEDFORD, Director of the Washington County Museum of Fine Arts in Hagerstown, Maryland, since 1932, has resigned to assume the directorship of the Peale Museum in Baltimore on September 15. In this post he succeeds Magill James, who resigned to become Assistant Director of the National Gallery in Washington, and will take up his new duties early in September. Dr. John Richard Craft, a graduate of Johns Hopkins University, has been appointed to succeed Mr. Medford in Hagerstown.

John Davis Hatch, Jr., former Director of the Seattle Art Museum and former Assistant Director of the Gardner Museum of Boston, has been appointed Director of the Albany Institute of History and Art.

Society of Designer-Craftsmen

THE SOCIETY OF Designer-Craftsmen has a summer display of work in metals, glass, ceramics, fabrics, furniture, and jewelry at 64 East 55 Street, New York. Officers of the Society, which is a cooperative organization, are D. Adelbert Hoerger, President; Peter Bittermann, Vice-President; Frederick W. Bergmueller, Secretary-Treasurer. Among the participants in the exhibition are Charles J. Connick, Gleb Derujinsky, Waylande Gregory, David Harriton, Maurice Heaton, Lillian Holm, Tommi Parzinger, Vally Wieselthier, and H. Edward Winter.

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NEW CARBORUNDUM PRINT DEVELOPMENTS

WHEN THE MAGAZINE OF ART published a technical account of the Carborundum Print in November, 1938, it was described as a new printmaking medium which, while still in the experimental stage, offered "a sufficiently new range of possibilities to merit description." Further developments of this new process in the Fine Print Workshop of the Pennsylvania WPA Art Project now warrant further description.

Growing out of the cooperative program undertaken by the printmakers on the Philadelphia WPA Project, this process has evoked a great deal of interest nationally and requests for technical information and prints have come from all over the United States and from as far away as Honolulu. This interest, in turn, stimulated a greater experimentation on the part of the artists in the Fine Print Workshop, all of whom have since worked in this medium and contributed something to its further development. As a result of this experimentation, the carborundum etching, the color carborundum etching, and the color carborundum print have been developed.

The discovery of the original carborundum method was made when one of the artists, experimenting with carborundum as a ground on the back of an etching plate, noticed that he was obtaining a surface which resembled an aquatint plate. He then worked with a steel burnisher on several sections of the plate, inked it up, and pulled a proof. The interesting result obtained led to further experimentation and to the carborundum print. Every method of working in this new medium requires at one stage or the other the preparation of the copperplate with the carborundum abrasive, which is ground into the plate with a heavy flatiron or levigator. The drawing is then traced onto the plate from the pencil sketch with carbon paper and the design polished with a steel burnisher. When the plate is ready for printing, it is covered with plenty of ink and wiped with a piece of tarlatan to remove excess ink and insure a clean print. Where the artist wants highlights he applies ordinary chalk whiting with a charcoal stump to remove all ink. The plate must be re-inked for each print and the prints are made on absorbent damp paper. The difference between the regular carborundum print and the carborundum etching lies in the fact that the design is burnished for the carborundum print and drawn with acid resisting varnish and a soft brush for a carborundum etching. In the carborundum etching the plate is immersed in strong acid for about one hour in order to bring out the design in sharp relief, nitric acid of about 60% solution being used.

In the first experiments with color in the carborundum medium, colored printing inks were broadly applied to the depressed (or deeply bitten) areas of the carborundum etch-

ing and a roller, lightly charged with some dark etching ink, was rolled over the high or unbitten surface. These dark lines served as the key block which defined the design and separated the color areas into a regular pattern. Prints were pulled on damp paper in the same manner as any other etching. But, while this new development gave some very encouraging and interesting results, its field was limited to prints akin to stained-glass or mosaic designs—with small color areas and fairly heavy dark lines. For, whenever color areas were larger, a problem often arose from the fact that the key color was forced into the depressed areas and could not be removed without destroying the effect.

But in April of this year, successful experiments demonstrated that the method of double printing, used by some printmakers for colored aquatints, could be applied to the color carborundum etching with very satisfactory results. The preparation of the plate remains the same for the double print method and the color (consisting of etching ink thinned to the consistency of thick cream) is broadly applied to the bitten portions of the plate as before, using a soft brush. In larger areas where a softening or blending of color is wanted, as for clouds in a sky, the color may be allowed to settle for a few minutes before being wiped with a soft rag or the finger to obtain the desired effect. After a proof is pulled and stored in a damp blotter, the color is removed from the depressed areas with turpentine and the unbitten areas are rolled up in some key color, such as black. The advantage of this printing method becomes plain at this point for, if in this rolling up process the ink does happen to get into the depressed areas, it may be easily removed without fear of destroying the clarity of color or composition. The print which has just been pulled is placed over the plate and printed a second time, with great care being taken to maintain an absolutely perfect register. With this second printing the print is now complete.

Color has also been applied to the regular carborundum print through using this double print method. All colors for a color carborundum print must be more intense than the final result desired so as to counteract general distribution of the key color over the plate in the second printing, which lessens the intensity of the pigments.

When the artist desires to make a number of prints at one printing and obtain a uniform color throughout his edition, color prints may be pulled and kept in damp blotters, provided great care is taken so that the wet colors will not be transferred from one to the other. A more perfect register is possible because all the printing is done on one plate.

These developments of the carborundum printmaking process provide a greater range than black and white by opening another field to the growing number of printmakers who are interested in the possibilities of color prints. The discovery and development of the carborundum process has provided an experimental stimulus to all artists working in this popular field of art expression.

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Divinities that shape our rough hewn ends may be malevolent.

Circular with table of contents on request.

PORTER SARGENT, 11 Beacon St., Boston

A NEW SET OF MASTERPIECES

(Continued from page 428)

parts, but can never be seen too often, particularly in a comprehensive show such as this.

I have skipped over the gallery of American nineteenth century art which is sandwiched in among the French. It seems rather unrelated, and somewhat disunited, beginning with Wright, Vanderlyn, Morse, and Neagle, and ending with Glackens, Henri, and Luks. In between are Ryder and Eakins, Winslow Homer, Sargent and Whistler; a beautiful Innes, *The Coming of the Storm*, whose intense jade green and dark violet predict a whole school of American landscape in the twentieth century; and a characteristic work by Arthur B. Davies, *Crescendo*, proving the existence of at least some completely original art in the United States. Incidentally, one of the best paintings by Mary Cassatt I have ever seen, *Girl with a Big Hat*, is shown here, though it might as well be with the French Impressionists.

One may question the wisdom of including the later Americans, who run into the twentieth century. Hardly any French painters as recent are included. The selection of contemporaries becomes more controversial and less suitable for an exhibition of such historical sweep. Enough is shown of the beginnings of the present century, however, here and in France, to indicate the reaction against externals that is taking place. By and large, one might say that where the last century in art was preoccupied with life, the present one is concerned with the soul, whether cosmic, communal, or individual. Let us hope that the end of the century will find us with as much insight into spiritual content as nineteen hundred found us in command of the visible aspects of life.

TWENTY CENTURIES OF MEXICAN ART

(Continued from page 404)

ment in the anonymous mood with which the ancients had built cathedrals, the Mexican experiment comes to a close before the end of the 'twenties.

Another group was in the meantime indulging in a more restrained painting, with the accent on pure plastic values. Let us say that while the full orchestra of Mexican muralists was blaring, for those who had keen ears some chamber music was still to be heard. The best of those easel painters have been able to ply to their ends the influx of modernisms, and yet retain genuine style and scope. The impetus they gave gathers force with the 'thirties, spreads the reac-

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JULY EXHIBITIONS

AMHERST, MASSACHUSETTS

Amherst College: Accessions of 1939-1940.

ANDOVER, MASSACHUSETTS

Addison Gallery of American Art: Paintings, Water Colors, Prints & Drawings from Permanent Collection.

BALTIMORE, MARYLAND

Baltimore Museum of Art: Romanticism in America; to July 10. New Acquisitions; to Oct. 1.

Walters Art Gallery: Sculpture by Five Americans; to Sept. 15. English Porcelains; to Sept. 15.

BOSTON, MASSACHUSETTS

Museum of Fine Arts: Contemporary British Art; to Sept. 27.

BROOKLYN, NEW YORK

Brooklyn Museum: Americans & Europeans as Seen by Oriental Artists; to Sept. 29. Coney Island, 1903-1909; to Sept. 22. Animals Under Ten Inches; to Sept. 30. Shawls, Capes, & Lappets; to Oct. 6. 18th Century English & French Prints.

BUFFALO, NEW YORK

Albright Art Gallery: T. Edward Hanley Collection of Modern Art. Sidney Janis Collection of Modern Art. Advertising Art.

CHICAGO, ILLINOIS

Art Institute of Chicago: Student Work; to July 7. Chicago Sculpture. Exhibition by Ten Chicago Painters. Architectural Drawings by Louis Sullivan. Art in the Movies. Lesser Known Contemporary French Painters.

CINCINNATI, OHIO

Cincinnati Art Museum: French 19th & 20th Century Prints; to Sept. 22. Chiaroscuro Prints; to Sept. 22. Development of American Painting; to Sept.

CLAREMONT, CALIFORNIA

Pomona College: Retrospective Exhibition of Student Work; to Sept.

CLEVELAND, OHIO

Cleveland Museum of Art: 16th Exhibition of Contemporary American Paintings; to July 6. Bellows Lithographs; to Sept.

COLORADO SPRINGS, COLORADO

Fine Arts Center: 5th Annual Exhibition of Paintings by Artists West of the Mississippi; July 1-Aug. 31.

DAYTON, OHIO

Dayton Art Institute: Student Exhibition; July 1-31. One Hundred Prints; July 1-31. Weaver Snuff Box Collection; to Sept.

DENVER, COLORADO

Denver Art Museum: Garden Sculpture by Denver Sculptors; July 11-29. IBM Exhibition of Paintings from 79 Countries; to July 10. Native Arts of the Pacific Islands.

EMPORIA, KANSAS

State Teachers College: Icelandic Art (AFA); to July 15.

GLOUCESTER, MASSACHUSETTS

North Shore Arts Association: 18th Annual Exhibition; June 30-Sept. 8.

GREELY, COLORADO

State College of Education: Prints by Katha Kollwitz (AFA); July 1-23

GREEN BAY, WISCONSIN

Neville Public Museum: Southern Printmakers 5th Rotary Exhibition; July 5-30.

HAGERSTOWN, MARYLAND

Washington County Museum: Paintings & Sculptures from Permanent Collections; to Sept.

HARTFORD, CONNECTICUT

Wadsworth Atheneum: Printed Cottons. Theatre Designs for Avery Memorial Theatre.

HONOLULU, HAWAII

Honolulu Academy of Arts: Pacific Island Art.

KANSAS CITY, MISSOURI

Kansas City Art Institute: Student Work; July 1-31.

William Rockhill Nelson Gallery: Midwestern Paintings. American Landscapes. Chinese Paintings. Prints by Whistler.

KENT, OHIO

Kent State University: Paintings by Artists of Ohio, Pennsylvania, Illinois, and West Virginia; to July 31.

LOS ANGELES, CALIFORNIA

Los Angeles Museum: Old Masters from 1939 New York World's Fair; July 5-Sept. 15. Exhibition by Otis Art Institute; July 1-31. Exhibition by A. Zangerl; July 1-31.

Stendahl Gallery: Paintings by A. G. Warshawsky; to July 12.

LOUISVILLE, KENTUCKY

J. B. Speed Memorial Museum: Paintings from Permanent Collection.

MACOMB, ILLINOIS

State Teachers College: Water Colors by Sanford Ross (AFA); July 1-16

MADISON, WISCONSIN

Wisconsin Union: French 19th Century Prints; July 6-20. Index of American Design; July 20-Aug. 2.

MANCHESTER, NEW HAMPSHIRE

Currier Art Gallery: Oils & Water Colors by Contemporary American Artists; July 7-Sept. 30.

MEMPHIS, TENNESSEE

Brooks Memorial Art Gallery: George Elmer Browne American Artists Group (AFA); July 1-28. The City (AFA); July 1-30.

MILLS COLLEGE, CALIFORNIA

Mills College Art Gallery: Work by Bauhaus Teachers & Students from School of Design, Chicago; to Aug. 3.

MILWAUKEE, WISCONSIN

Milwaukee Art Institute: School Arts Exhibition; to July 14. Independent Show; July 16-Aug. 14. First National Polish-American Exhibition; Aug. 15-31. French Prints; Aug. 1-31.

MINNEAPOLIS, MINNESOTA

Minneapolis Institute of Arts: English & Dutch Paintings; to Aug. 25. 17th Century Dutch Etchings; to Sept. 1.

Walker Art Center: Indian Arts; July 20-31. American Water Colors; July 1-31. Etchings by Dutch Masters; to Aug. 15.

MONTGOMERY, ALABAMA

Montgomery Museum: Art School Student Exhibition; to July 31.

NEW YORK CITY

Associated American Artists, 711 5th Ave.: Group Exhibition; to July 15.

Buchholz Gallery, 32 E. 57 St.: Contemporary European Painting & Sculpture.

Durand-Ruel, 12 E. 57 St.: 19th Century French Painting.

Ferargil Gallery, 63 E. 57 St.: Group Exhibition.

Grand Central Art Galleries, 15 Vanderbilt Ave.: Portraits; July 1-28. Annual Founder's Show; to Nov. 7.

Kraushaar Galleries, 730 5th Ave.: Recent Paintings by Ten Contemporary American Artists; to Aug. 2.

Lilienfeld Galleries, 21 E. 57 St.: American & European Contemporary Paintings; to Sept.

Pierre Matisse, 41 E. 57 St.: French Paintings.

Metropolitan Museum of Art, 5th Ave. & 82 St.: Contemporary American Industrial Art; to Sept. 15. Masterpieces of Enameling. Historical Exhibition of Woodcuts.

Midtown Galleries, 605 Mad. Ave.: Group Exhibition.

Milch Galleries, 108 W. 57 St.: Paintings by Contemporary American Artists; to July 31.

Morgan Library, 29 E. 36 St.: Special Exhibition of Drawings. Books & Manuscripts.

Museum of Modern Art, 11 W. 53 St.: Twenty Centuries of Mexican Art; to Sept. 30.

New York Historical Society, 77th St. & 8th Ave.: Dolls & Toys of Yesterday; to Sept. 1.

New York Public Library, 42nd St. & 5th Ave.: Exhibition of Prints.

Nierendorf Gallery, 18 E. 57 St.: Art of the 20th Century.

Georgette Passedoit, 121 E. 57 St.: Contemporary French Painting.

Perls Galleries, 32 E. 58 St.: Modern French Painting.

F. K. M. Rehn Gallery, 683 5th Ave.: Summer Exhibition; to July 31.

Riverside Museum, 310 Riverside Drive: Latin-American Exhibition; to Sept. 29.

Robinson Galleries, 126 E. 57 St.: Limited Editions Sculpture.

Schaeffer Galleries, 61 E. 57 St.: Old Masters.

Marie Sterner, 9 E. 57 St.: Paintings by American & European Artists.

Studio Guild, 730 5th Ave.: Group Exhibition of Painting & Sculpture; to Sept. 28.

Weyhe Gallery, 794 Lex. Ave.: Selected Prints & Drawings.

NORFOLK, VIRGINIA

Norfolk Museum: Chinese Ceramics, Indian Artifacts, Photographs. Paintings, Sculptures, & Drawings.

OAKLAND, CALIFORNIA

Oakland Art Gallery: Selections from Permanent Collection; July 1-31.

OMAHA, NEBRASKA

Joslyn Memorial: Allen Tucker Memorial Exhibition (AFA); July 1-30.

OGUNQUIT, MAINE

Art Center: 18th Annual Exhibition of Paintings, Sculptures & Prints; to Sept. 7.

Barn Gallery: Charles H. Woodbury Memorial Exhibition; July 1-13.

PHILADELPHIA, PENNSYLVANIA

Philadelphia Museum: Life in Philadelphia; to Sept. 22. International Exhibition of Sculpture; to Oct. 1.

PITTSBURGH, PENNSYLVANIA

Carnegie Institute: Exhibition by English Society of Wood Engravers; to Aug. 4. Paintings by Pittsburgh Artists; to July 28.

PITTSFIELD, MASSACHUSETTS

Berkshire Museum: Paintings by Ruby W. Newby; July 4-31. Silk Screen Stencil

(Continued on page 444)

tion against monumentality. A new emphasis is laid upon the qualities that mural work lacked perforce: the full rainbow range of chemical pigments, a variety of textures, a lighter mood. Steady eyes and hands perform on a miniature scale pictures as astonishing as the *Our Father* inscribed on a grain of wheat.

The discreet portion of the Museum of Modern Art allotted to the modern art of Mexico does not tell this story in full: for unexplained reasons, the decade 1930-40 is featured, thus glossing over the important period before. Even though murals cannot be transported for exhibition purposes, there exists a body of works closely related to them: geometric diagrams, studies of details from nature, full-scale tracings used on the wall. Much of this material is now lost, thrown from a scaffold and trampled at the end of a work day; much that remains could have been reassembled and shown. Even the painters that opposed in style the school of muralists, would have increased in significance against this historic background. The oversight of a bare five years (1921-26) punches a gigantic hole into the close-knit trend of those two thousand years of Mexican art.

Releases given by the Museum to the press suggest that the arts of Mexico are characterized by "gentleness and a love of fun and play." The emphasis put by the display on the tender innocence of Mexican toys, the colorfulness of peasant costumes, the amused exercises of sophisticated artists, comes dangerously close to proving this point. It is as if the vast Mexican panorama had been surveyed through a rose lorgnette. Considering the world today, so cruelly different from the optimistic world of yesteryear, the art of Mexico at its most severe scores a prophetic point; it would have been a more responsible performance if the present show had had courage enough to underscore it.

7 YEARS OF PUBLIC BUILDING

(Continued from page 425)

My critical instincts tell me that on the basis of this showing, and I must assume that it is a representative showing, public architecture still operates at a low level. Despite the scale, the cost, and its public character and importance, it operates at a much lower level than the best private work. The entire public building program has not produced one architectural masterpiece. It has not produced one building worth setting beside one hundred buildings produced by private architecture in the same period, or one building comparable with any one of a hundred buildings produced by foreign governments in the same period. Compared to the public architecture prior to the PWA program, and discounting as one must for the gradual evolution of all architectural design, there seems to me to have been no visible progress, and where progress can be found its cause cannot be traced to the PWA.

The proponents of public building will protest that it is not their job to produce architectural masterpieces. They say they are interested in producing decent architecture. They say they are happy to have insisted that buildings which otherwise would have been built without benefit of architect, in the smaller towns, have been built to plans prepared by qualified architects. But the time is past when we can take pride in contributing to the architectural problems of a generation ago. What has the Public Works Administration contributed to the architectural problems of today?

The architectural problem of today is not to build "architecture." It is to build right. To build with all of the resources of modern civilization: its understanding of function, its mastery of the science of construction, its prolific wealth of new building materials, its organic conception of architecture, its fresh and contemporary taste for form, color, texture, proportion, and style. No builder, architect or not, who is blind to these liberating possibilities or who ignores them can produce a good building.

Perhaps this thought will be clearer if we consider the possible kinds of "architecture" today.

Today we can create modern buildings which *in construction* are highly integrated with modern techniques of building. You can also create modern buildings which *in plan and function* reflect modern conceptions of living. You may build a modern building, that is, to a traditional and unchanged architectural need or program; and you may build a modern building by traditional or indigenous methods of construction to meet a new need or program. Perhaps the best and most clearly modern buildings are those in which a new problem has been met by a new architectural solution. But all these types of buildings can properly be considered of our time and place, and adapted to our needs and resources.

Today we also have two other methods of building, because our architecture is in transition from the eclecticism of the nineteenth century to something in the future we cannot yet quite define. We have the "half-modern" buildings in their many forms, those which represent compromises between tradition and modernity, buildings with technical perfection and traditional overcoats, buildings with antiquated plans and construction and modernist trimmings, buildings with Queen Anne fronts and Mary Anne backs—a true bastard style. We also have the "traditional architecture," an architecture of rules, of reproductions, of pseudo-authenticity; the architecture which reproduces the stage sets of the 1893 exposition or of Colonial Williamsburg; the architecture which decrees that public buildings in cities of under 100,000 shall be in Georgian brickwork, and for larger cities in Graeco-Roman—but all in a suitably "Federal" style.

We must soberly analyze and define these "architectures" of today. They beset us on every hand. Each has its coterie of practitioners and apologists, its pages in the architectural magazines, and its place in the city streets.

The architectural problem of our time, not for the archi-

tect but for all of us, is how we can work our way out of the architectural jungle and into something a little better. How can we hasten the historical process of adjustment by means of education, precept, and understanding? In an important sense we can measure the excellence of buildings, architects, and institutions by the degree to which they contribute to the solution of this problem.

To this cardinal task—to the major architectural problem of our time—the PWA experience has contributed exactly nothing. The entire program has operated as a sounding board for any and every school of architecture heretofore invented, and, for good measure, to several that had never received public recognition and encouragement until the PWA came along. The architectural record of PWA is an account of pure eclecticism in action as well as in style, a pandering to every taste, every pressure, every dictate. Architecturally it has stood for nothing. It has not been a filter but a funnel through which architectural designs have passed. There can be no doubt that these plans have been altered in their voyages to and from Washington, the bad made a little better and the good made a little worse, and all a little “safer” and more “correct.” But there can be little doubt that this whole process has been marked as well by drift rather than direction, trifling alterations rather than

clear and firm decisions; the acid test is that today, after seven years of PWA, no architect knows what will be said or done about a better than average set of plans.

The Public Works Administration has had an extraordinary experience. It was given a large and difficult job. Within reason it has spent its money with the utmost celerity on useful construction and with honesty and efficiency. But it cannot be said that it has made any significant contributions to design.

Our generation will watch the fruits of the PWA program, and we will live with its architectural errors and omissions. We will watch its highways grow obsolete, its hospitals and schools grow out of date, and perhaps we will come to smile as we pass its town halls or use its auditoriums as we now smile at the exuberant baroque or romanesque buildings of fifty years ago. Then we will wonder if it is enough that buildings be constructed to last for fifty years. Then we will not think back to the brave days when the most important thing was that a contract be legally drawn, labor paid the prevailing wage, a congressman placated by a project or a job, that the money be spent quickly, that the construction be durable. We will think only of the fact that they are not good buildings, not modern buildings and—perhaps—that they are not good architecture.

JULY EXHIBITIONS

(Continued from page 442)

Prints; July 4-31. Water Colors by Elliott Beveridge; July 4-31.

PORTLAND, OREGON

Portland Art Museum: Ancient Chinese Sculpture. Contemporary European & American Figure Paintings. Contemporary Prints; to Sept. 15. Dutch, French, English & Italian 17th & 18th Century Paintings; to Aug. 10.

PROVINCETOWN, MASSACHUSETTS

Art Association: Oils, Water Colors, Prints, Drawings, & Sculptures; July 1-27.

RICHMOND, VIRGINIA

Virginia Museum of Fine Arts: 9 Exhibitions from Museum Extension Department; July 1-31.

ROCHESTER, NEW YORK

Memorial Art Gallery: Permanent Collection; July 1-31.

ROCKPORT, MASSACHUSETTS

Art Association: Exhibition of Oils, Water Colors, Sculptures, Pastels, Prints & Drawings; July 6-Aug. 3.

ST. LOUIS, MISSOURI

City Art Museum: 1940 St. Louis Photographic Exhibition.

SAN DIEGO, CALIFORNIA

Fine Arts Gallery: 12th Annual Southern California Art Exhibition; to Aug. 31. Paintings by Van Gogh; July 27-Aug. 27.

SAN FRANCISCO, CALIFORNIA

San Francisco Museum: Picasso Exhibition; to July 22.

M. H. de Young Memorial Museum: 7th In-

ternational Exhibition of Lithography & Wood Engraving; July 1-31.

SEATTLE, WASHINGTON

Seattle Art Museum: Paintings by European Masters. Drawings by Seattle Artists. Water Colors by Byron Randall.

SPRINGFIELD, ILLINOIS

State Museum: Exhibition by North Mississippi Valley Artists; to Aug. 28. 100 Paintings from Chicago Regional Exhibition, Art Institute of Chicago.

STATE COLLEGE, PENNSYLVANIA

College Art Gallery: American Water Colors (AFA); to Aug. 2.

TOLEDO, OHIO

Toledo Museum: 27th Annual Exhibition of Paintings by Contemporary American Artists; to Aug. 25.

WASHINGTON, D. C.

Corcoran Gallery: Work by Art School Faculty; to Sept.

Whyte Gallery: Paintings, Water Colors & Prints by Artists of Washington & Vicinity.

WESTFIELD, MASSACHUSETTS

Westfield Atheneum: Charles H. Woodbury Memorial Exhibition (AFA); July 1-30.

WILMINGTON, DELAWARE

Society of Fine Arts: Paintings from Permanent Collection; to July 31.

WILMINGTON, NORTH CAROLINA

Wilmington Museum Extension: 2nd Annual Exhibition by Local Artists; July 1-31.

WORCESTER, MASSACHUSETTS

Art Museum: Japanese Prints from Bancroft Collection.

ZANESVILLE, OHIO

Art Institute: Small Oils (AFA); July 1-30.

AT THE FAIRS

GOLDEN GATE INTERNATIONAL EXPOSITION

Palace of Fine Arts: European Old Master Paintings. Contemporary European Paintings. Old Master Drawings. Contemporary Mexican Paintings & Sculptures. Paintings from Central America & from South American Countries Bordering the Pacific. Retrospective Exhibition of Californian Art. Art in Action. Contemporary Californian Art. Retrospective Exhibition of Photography. Daily Program of Motion Pictures from Museum of Modern Art Film Library. Exhibition Commemorating Five Hundred Years of Printing. Architecture, Planning & Housing.

Palace of Electricity & Communication: Paintings from 48 States, District of Columbia & Outlying U. S. Possessions. I. B. M.

NEW YORK WORLD'S FAIR, 1940

America at Home Exhibit, Rainbow Ave.: Fifteen Rooms by Contemporary American Decorators & Architects.

American Art Today, Rainbow Ave.: WPA Art Projects Exhibition. Rotating Exhibitions by Collaborating Organizations. Demonstrations by Artists in Various Media. Also the Thorne Miniature Rooms.

International Business Machines Building: Paintings from 48 States, District of Columbia & Outlying U. S. Possessions.

French Pavilion: 19th & 20th Century Paintings. Period Rooms.

Italian Pavilion: Contemporary Painting & Sculpture.

Polish Pavilion: Contemporary Art.

Rumanian Pavilion: Contemporary Art.

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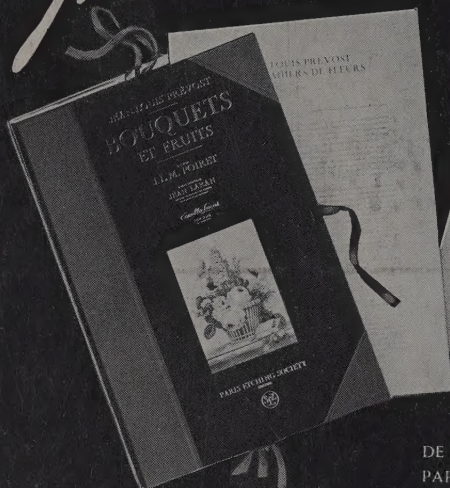
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